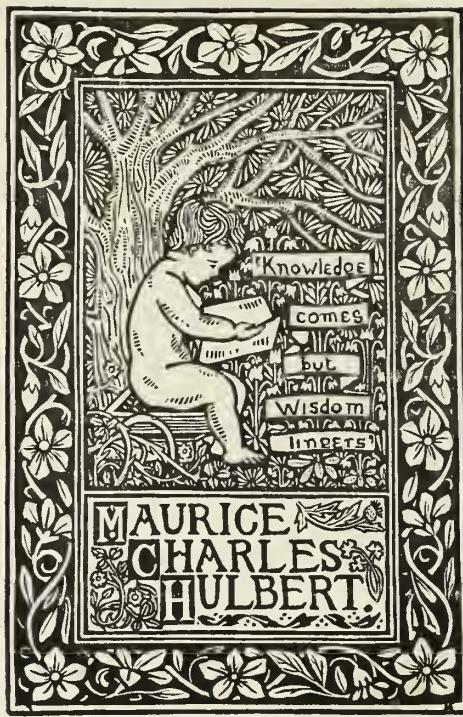


# ROODSCREENS AND ROODLOFTS

F. BLIGH BOND  
AND  
DOM BEDE CAMM

VOL II.



MAURICE  
CHARLES  
HULBERT.



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ROODSCREENS  
AND  
ROODLOFTS





PLATE LXX



ASHTON CHURCH : DEVON  
Panel Paintings on Screens in North Chapel

# ROODSCREENS AND ROODLOFTS

BY  
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AND

THE REV. DOM BEDE CAMM  
O.S.B.

IN TWO VOLUMES

VOL. II

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PART III

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THE FIGURES  
PAINTED ON THE PANELS OF  
DEVONSHIRE SCREENS





CORONATION OF OUR LADY  
SS. 1

(GORBYAN)

## THE FIGURES PAINTED ON THE PANELS OF DEVONSHIRE SCREENS

THE most casual visitor to many of the churches of Devonshire will have his attention drawn to the series of painted figures which decorate the lower panels of the ancient roodscreen. If he is possessed of average intelligence or curiosity, he will probably ask himself or his guide whom these figures may represent. He may even take the trouble to examine them closely. He will then find that very rarely indeed are any names or inscriptions attached to these figures. They bear certain emblems in their hands and are vested in various garments which are alike strange to him. His guide, if he has one, will not as a rule be able to enlighten his ignorance or satisfy his curiosity. He will probably be told that they are a set of Popish Saints, now unknown, who in some unaccountable way have been suffered to remain when other monuments of superstition were removed.

It seems incredible in these days, but it is a fact, that it is not uncommon to find that even the appointed beneficiaries of these churches do not trouble themselves even to wonder whose effigies may still adorn their churches. We were informed by one good

Rector that the saints painted on his screen were "many and various," but that was all he knew or cared about them. Still such indifference is nowadays luckily becoming rare. The present writer has met, as a rule, with the greatest kindness and assistance in his work from the parish clergy of Devon, assistance which must be gratefully acknowledged.

Still it is felt that an attempt to identify and name the saints thus painted on so many screens will be useful and welcome to not a few.

Devonshire is not the only county which boasts of these painted panels. In East Anglia and in Cornwall a notable feature of the roodscreen was the series of saintly figures painted on the panels. This feature which gave to these English screens a notable similarity to the eastern *iconostasis* is not, however, by any means universal in Devon. Most of them are found in the district between Exeter and Totnes, though there are outlying examples in other parts of the county. The number of screens which still remain with at least some portion of their ancient paintings intact is upwards of forty.

The object of this study, then, is to identify as far as possible the saints whose representations have thus come down to us from mediæval times, give some account of these holy personages and their emblems, and illustrate the paintings themselves, both by verbal description and by drawings and photographs. It was the writer's ambition to give one illustration of each saint who is to be found depicted on a Devon roodscreen, and though this ambition has not been fully realised, owing to the great difficulties in the way, he has nevertheless the satisfaction of giving a very large series of illustrations of these figures hitherto unpublished.

Before proceeding further, however, it is necessary to acknowledge in the fullest possible way the help which the writer has received from a pioneer in this branch of study, Mr. C. E. Keyser, F.S.A. Mr. Keyser was the first to devote his attention to the panel-paintings on the screens of Devonshire, and the first to make a serious attempt to identify the saints from a careful study of their emblems. He also went to the trouble and expense of getting careful copies in water-colour made of a number of the more rare and remarkable figures. The results of his labours are contained in a paper read before the Society of Antiquaries in 1897 and printed in *Archæologia*. In the Appendix to this paper are lists of the saints as identified by him. Owing to his kindness, we are able to make full use of his work, and he has also generously lent us the drawings he had made for his own use and which have never been published. The lists of saints appended to the accounts of the various painted screens in Devon, as found in this work, are thus mainly his. But in certain cases we have been able to correct his conclusions, as a comparison of his original lists with our own will show.

Nothing can be more interesting than the light which these paintings throw on the religion of our forefathers, and the evidence that they give as to the saints who were most popular among them. The results are not always what we might have expected to find. There is, for instance, no great preponderance of English saints. The mediæval Englishman was extremely catholic in his devotional tastes. Indeed, we find a singular scarcity of English saints among the figures. No doubt only a tithe of these painted

PLATE LXXI



PLYMTREE, ROODSCREEN



panels remains to us intact, and it must be remembered that most screens had a double series, of which one, probably the more honourable, painted or carved on the parapet of the roodloft, has entirely disappeared.

Still the fact remains that we look in vain for any certain figure of the great St. Boniface, the glory of Devon, or of the universally popular St. Thomas of Canterbury, to whom so many churches in Devonshire were dedicated. No doubt these saints may be represented here and there by a bishop or archbishop without distinctive emblem, but of course we cannot be sure. Nor have we found figures that can be identified with certainty as representing such renowned and popular saints as St. Martin of Tours or St. Nicholas. Here again, some of the unknown bishops, who appear without emblems on these panels, may be meant for these saints, but there is no means of ascertaining this.

Again, in a county where monasticism had such power and such influence, and where so many of the parish churches were under the jurisdiction of great abbeys, such as Buckland, Torre or Tavistock, it seems strange to find few representations of the holy patriarch of monks, St. Benedict, and none at all of St. Norbert, the founder of the Premonstratensian Canons of Torre Abbey. Mr. Keyser has, indeed, made heroic efforts to identify a St. Norbert on more than one screen, but we have not been able to accept his opinion in any of these cases.

With the object of increasing the utility of this work to the archæologist we have appended a detailed index of saints which will show at a glance what holy personages are still to be found depicted, and who and what they were. It will also help the reader to identify similar figures in other parts of the country.

The painted screens of Devon certainly form the chief archæological glory of that delightful county. It would be difficult indeed to exaggerate the beauty of the effect of these painted screens, especially when they were as yet intact, in all the glory of their carved and painted roodlofts, surmounted by the great rood itself, glowing with gold and colour, glittering in the light of the wax-tapers and lamps of olive oil which burned continually before it. The whole of the intricate and exquisite carving in cornice, breast-summer, cresting, muntins and panels, was ablaze with gilding, and the saints shone forth resplendent from the panels of the loft above and of the screen below, like a heavenly court surrounding the throne of the Crucified King.

We know the delight that our forefathers took in these splendid works of art. Few fifteenth century wills but do not contain bequests towards the painting and adornment of the roodscreen. In Norfolk (though not apparently in Devon) it was very common to inscribe upon the screens a prayer for the pious donors whose bequests had made them beautiful.

Thus at Cawston an inscription on the north side of that most magnificent screen, ran as follows : "Pray for the sowlis of William Atereth and Alice his wyff, the weche did these IV Penys (panels) peynte."

In 1504 Richard Broun of Cawston "gave five marks to paint a panel of the roodloft." At North Burlingham each of the panels has the name of its donor painted on it. In

Kent we find the same story. In 1524 a certain John Rowe left "8d. to the paynting of the rode loft," and in 1531 Richard Hawte left 20d. "to the gylting of the roode loft" at Aylesford. At Biddenden John Taylor in 1479 left 6d. for the "painting of St. Katherine now in the Roodloft"; and Lawrence Pell in 1477 left 8d. "to making a new image of St. Lawrence in the new Roodloft." Agnes Ingelinden left 12d. in 1477 "to making the images of the New Roodloft," and John Essex in 1481 added 6s. and 8d. more for the same purpose.

At Blean, John Cowper, in 1512, left 6s. "to buy a candlestick or bell of laton to be set afore the Rood in honour of God." At Murston, "to the new painting of the Rood and for to close between the church and the chancel and to make a seler over the Rood," John Winter left £3 in 1507. At Oare, "to the new loft making before the Cross," Thomas Church in 1472 left 20s. and Stephen Colyn in the same year 10s., William Norden in 1488 added 20s., and Simon Church in 1505 left 26s. 8d. "to the making, painting and gilding of the High Rood, and of Mary and John in the church," while William Crippon ten years before had left 3s. 4d. "to the reparation of the great candlestick before the image of Holy Cross." Such quotations could be multiplied *ad infinitum*. They show the interest and pride which our Catholic forefathers took in this conspicuous ornament of every mediæval church. It is pathetic to think how many of the most splendid were but just completed, thanks to the loving care which often devoted the savings of a lifetime to the pious work, when the Great Pillage came and the work of destruction began.

But this thought is too sad to linger on; let us rather rejoice in what we have left to us, in spite of the worst efforts of Puritan reformers and nineteenth century church "restorers."

As regards the artistic value of the paintings in Devon, it must be admitted that, as a rule, they fall far below the standard of the East Anglian screens. There is none of that exquisite diaper-work, those backgrounds powdered with flowers and arabesques, those intricate and elaborate patterns in raised gesso-work, blazing with burnished gold, that we find in such wonderful profusion on screens like those of Ranworth, Cawston, and Barton Turf. Nor are the figures of the saints so well drawn as a rule, or so richly vested in robes of elaborate brocade. Nevertheless, there is a high standard of art to be found on many of the Devon screens, and the more they are studied the more beauties they are found to possess. The drawings with which this article and its appendix are illustrated will serve to show the charm possessed by many of these quaint old-world figures. We are only sorry that they have had to be drawn in black-and-white, and thus lack their colours.

(1) The earliest seem to be those on a fragment of a screen which was found in the ruined chapel at Whitford near Seaton Junction Station, and was given by Sir William de la Pole, the owner of the property, to the Canons Regular of St. Monica's Priory at Spettisbury. It still stands in this church, though the building now belongs to French Ursuline nuns. The figures of Our Lady, Our Lord, a king (probably St. Edward, K. M.),

PLATE LXXII



PLYMTREE, ROODSCREEN



and a bishop are very rude and quaint, and seem to date from a period not later than the middle of the fourteenth century.



SS. 2

(WHITFORD)

But the vast majority of the paintings are (like the screens themselves) of fifteenth or early sixteenth century date. The most artistic are probably those at Ashton (ss. 3 and 51 A, B, C), though the later series at Plymtree is perhaps equally beautiful. The Sibyls at Bradninch (ss. 4), have a grace and charm of their own, and the paintings at Buckland-on-the-Moor, though much defaced, show signs of great skill in execution. The painter of the figures at Ipplepen (which also seem to be an early series), was a real artist, and the hand that drew the little figures at Hennock was not unskilful. At Holne and Kenton the figures are very rude, though there is beauty in the Coronation group on the former screen. The majority of these paintings, however, are distinguished chiefly by their quaintness.

Mr. Keyser observes that "in some instances the apparent rudeness of the subjects may be due to the ill-treatment they have received, as in cases where the panels have escaped the brush of the painter and varnisher, or renovation from some well-intentioned

but incompetent local artist, we still find figures and subjects exhibiting vigorous and careful treatment, worthy of the artistic spirit of the age in which they were executed."



A PROPHET.

(ASHBTON)

SS. 3

their carved oak fifteenth century screens." largely to extend this black list. How many of these screens may have been painted cannot now be ascertained, but a notable example is the magnificent painted screen of South Huish, removed by the present Dean of Exeter, Dr. Earle, who has distinguished himself by other examples of deplorable iconoclasm.

At Ashburton, North Bovey, King's Teignnton, Stoke-in-Teignhead, Bampton, Feniton, Payhembury, Trusham, Abbots Kerswell, Throwley, Woodleigh, West Alvington, Malborough, Broadclyst, Mamhead, Peter Tavy, Tavistock, the painted panels have either disappeared or been painted over with brown paint so that they can no longer be distinguished.

A still more grievous fate has overtaken some of these ancient painted screens in the shape of a Victorian "restoration." It would be difficult to find words strong enough to characterise the atrocities that have been perpetrated at Harberton, where that magnificent screen has been smothered in shiny and

But whatever opinions may be held as to their artistic value, no one will dispute that these paintings are of quite extraordinary archaeological interest. It is, therefore, the more deplorable that even since the Gothic revival so many should have been wantonly destroyed by ignorant so-called "restorers." In a paper read before the Society of Architects in 1897 Mr. Harry Hems gave a "very incomplete list of no less than eighty Devonshire churches that apathy, greed, ignorance, fanaticism, or right-down wilful wickedness, respectively or combined, have deprived of their chief glory and pride,

The writers of this work have been able very

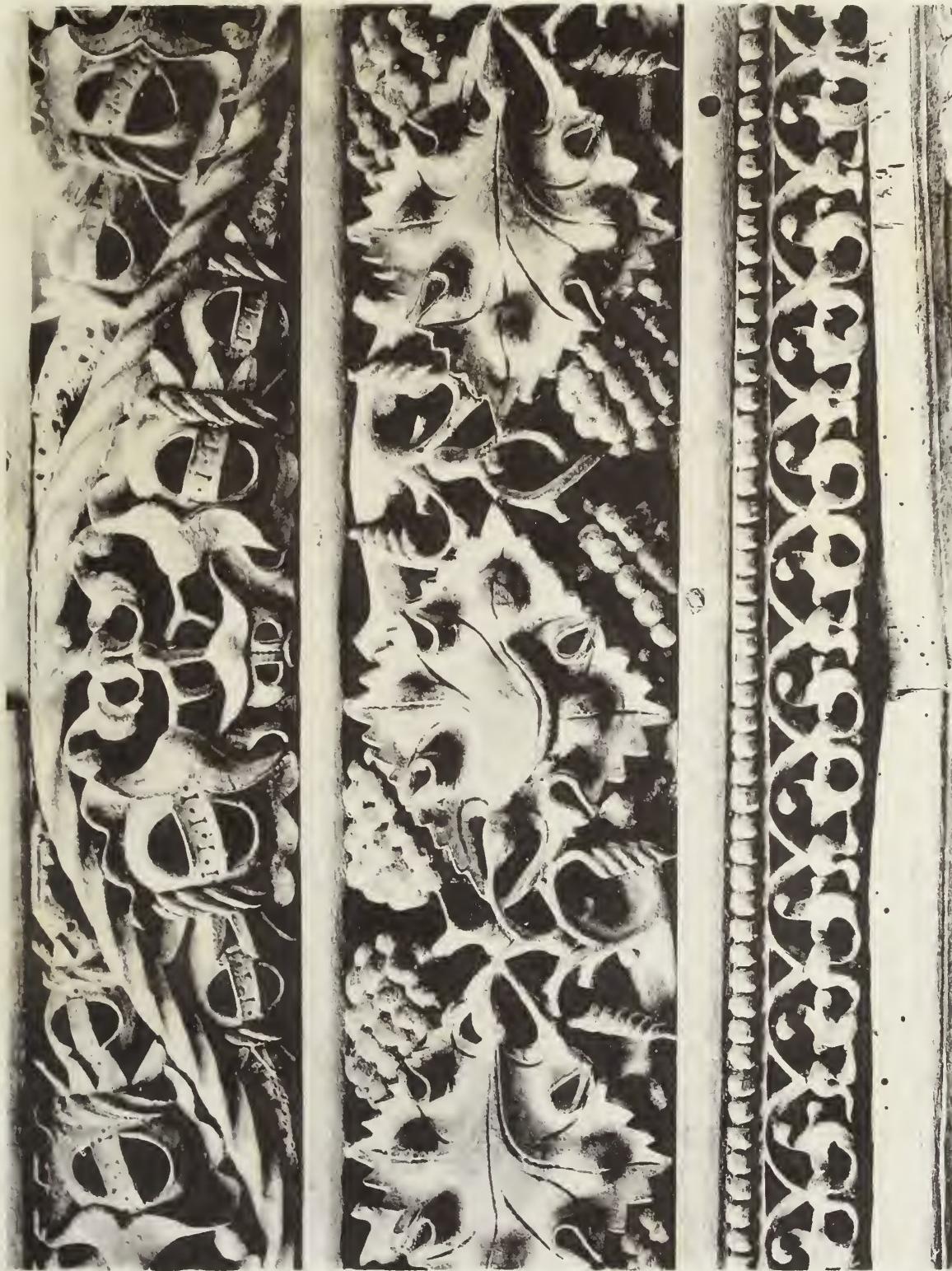


SIBYLS.

(BRADNINCH).

SS. 4

PLATE LXXIII



CORNICE ENRICHMENTS  
FROM THE  
ROODSCREEN: BRIDFORD, S. DEVON



glaring paint, and the old figures on the panels have been deliberately obliterated and covered with new paintings of the *Sunday-at-Home* type. Anything more appalling than the appearance now presented by that unfortunate screen it would be impossible to imagine.

At Dodbrooke and Stokenham are also to be found new paintings of saints, while at Gidleigh modern figures have apparently been painted on paper, so that it may be hoped they will be the more easily removed.

Less unhappy has been the fate of the saints at Manaton where the series remains intact, save that the face of each figure has been wilfully scored out by some fanatic.

There are only three out of the nearly forty painted screens in Devonshire which do not bear figures of saints but have arabesque patterns painted on their panels. "At South Pool," says Mr. Keyser, "on some of the panels are painted in white on a red or green ground patterns of Italian design with various heads, some winged, with foliage and scrolls from the mouths, and with children or smaller figures introduced, also at the bottom of each pattern a dragon on either side of a lily. The date cannot be earlier than 1530. At Blackawton the panels of the screen are similarly decorated. On some are also painted shields with the implements of the Passion; two on the north side have respectively the initials *R* and *H <sup>VIII</sup>*, clearly showing that the screen was erected between the dates of the marriage of King Henry VIII and Queen Katherine and their divorce in 1533. At Chivelston are similar arabesque patterns" (ss. 5).



(CHIVELSTON)

(2) We give an illustration of the decoration at Chivelston. That at Blackawton has a peculiar and pathetic interest on account of its date. For the "divorce" of Queen Katharine of Aragon was to bring about the destruction of ecclesiastical art in England, as well as of more important things. This unfortunate Queen is also commemorated by the pomegranates so profusely carved on the fine screen at Bridford and on its debased copy at Lustleigh, which very probably dates from the reign of her still more unhappy daughter.

There is only one probable instance of the donors of a screen being depicted on its panels. This is at Portlemouth, where on either side of the Coronation of Our Lady painted on the central doors, were two kneeling figures attended each by an angel. Originally (as is still shown in a drawing by the late Mr. Steinmetz) the husband was on the north and the wife on the south. But in the terrible and drastic "restoration" which has befallen this unhappy church, the latter figure has disappeared altogether. There has been a general (and most wanton) shuffling of the panels, and St. Jerome now occupies the place of the donor's wife. The same kind of shuffling of the panels has taken place, we are informed, at Manaton.

We may now deal with the question of the identification of the saints depicted on these screens. Very few indeed have their names appended (Wolborough in many of the panels, and Ipplepen, are exceptions) and even the symbols of the better-known saints, such as the Apostles, are sometimes arbitrary.

The task is therefore one of no small difficulty, and while the greatest pains have been taken to get at the facts, some of the identifications must still be considered tentative. (To these we have appended a query.)

There are, occasionally, local attempts made to identify the figures, and we found lists hung up in the churches of Plymtree, Holne, Kenn, Whimple, etc., which purported to give the names of the saints there. But although these efforts show an interest in the subject which is most praiseworthy, yet they cannot be considered successful, and in some cases their suggestions are positively grotesque. They are, in fact, striking examples of the old adage concerning "a little learning." It is, however, only fair to add that, since our visit to Plymtree, the list, which was due to Mr. Mozley, has been corrected and it is now a safer guide.

We will begin by giving a full and detailed description of the painted panels of a typical screen. We will then proceed to discuss groups of saints, which are found on more than one Devon roodscreen, and, finally, describe the more rare and curious figures which have puzzled or interested the antiquary. The appendix will give illustrations of most of these figures, and a succinct account of each less-known saint.

The screen in the Church of St. John the Baptist, Plymtree (Plate LXXI), is perhaps the one that the present writer would choose as his favourite out of all the Devon rood-screens. If not so magnificent as Kenton, so elaborate as Atherington, so delicate as Kentisbere, nor so rich in detail as Lapford or South Pool, it is nevertheless magnificently carved. It has the further glory of retaining its old fan-vaulting intact, save in one bay,

and all its old colouring unrestored. Last, but not least, it has one of the largest and most beautiful series of painted saints to be found in the county. It runs across the nave and south aisle, and consists of eight bays, including the two doors and one half bay.

There are distinct traces that it was not made for its present position, but there is, apparently, no tradition of its having come from elsewhere. The south end of the loft protrudes into the middle of a window in an awkward and unfinished way ; there is no provision made for the piers of the chancel arch ; and in the northernmost bay of the screen a clumsy coving has been substituted for the original vaulting, in order not to conceal from view an elaborate fourteenth century niche in the northern pier of the arch, which no doubt contained the figure of the patron saint of the church, St. John the Baptist. This has, of course, disappeared, and the beautiful enrichments and mouldings of the niche have been partially hacked away by vandals, either at the Reformation, or at the beginning of the eighteenth century, when high pews seem to have been erected against this part of the screen. But the niche and its statue were evidently *in situ* before the screen was erected in its present position. Again the panels below the transom on this north side of the central doors have disappeared. In their place has

been substituted another set of panels, painted in a totally different style and by a much ruder hand. (Contrast the figure of St. Anthony (ss. 6) with that of the clerk (ss. 7) in the later set.) These panels seem originally to have formed a set of seven, or more, the figure of Our Lord being painted on the central one, and three saints, at least, on either side of Him. But they have been patched up very roughly into their present position ; one has been split in half, and the two halves put at either end of this portion of the screen ; and of the seventh panel only a two-inch strip remains. It is not known when this was done, but probably when the pew work was removed, some fifty years ago. The panels seem to have come from a parclose screen which has disappeared, unless indeed, they were taken from some other church, which is likely enough. Or, just possibly, they may have formed part of a reredos. They were not divided by any main muntins.



SS. 6



SS. 7

We may now give a detailed description of the Plymtree saints, thirty-four in all.

First comes half a figure, the panel being split down the centre. Mr. Keyser, in the absence of any mark of identification in this half, thought it a female figure, but it is in reality half the figure of *St. John the Evangelist*, the other half occurring later.



S<sup>T</sup>. JAMES MAJOR  
(PLYMTREE)

SS. 8



S<sup>T</sup>. ANTHONY. (ASHTON)

SS. 9



OUR BLESSED LORD.  
(PLYMTREE)

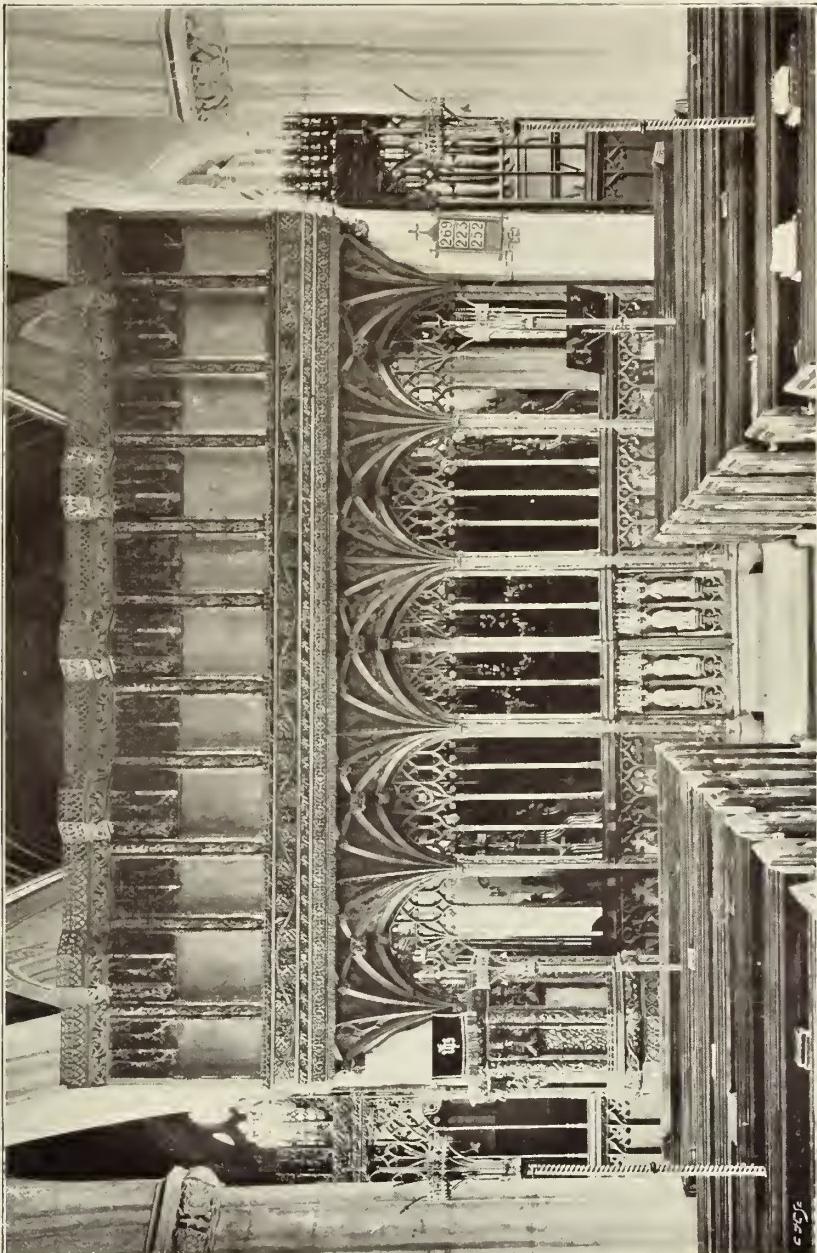
SS. 10

(1) *St. Anthony the Hermit* (ss. 6). It took three visits to Plymtree to make quite sure that this was St. Anthony, but on the third occasion we found the pig at the saint's feet which left no room for doubt. The list hung up in the church called it St. Paul!<sup>1</sup> He wears a black cloak, or cappa hood and scapular over a white habit. The lining is red. Round his neck he has a large rosary ending in a red tassel. The large beads are red and the small white. A Tau-headed staff is in his left hand, and in his right a book, and what appear to be traces of a bell. On his shoulder is a red Tau cross.

A similar figure, though better designed, is found at Ashton (ss. 9). Here St. Anthony is in black and white habit as at Plymtree, but without the red lining; a white Tau cross on his black cappa, and the pig at his side. St. Anthony's symbols, the bell and the Tau cross, appear constantly in the carved work on the screen at Kenton, as Bishop Courtenay, who gave that screen, had been Master of St. Anthony's Hospital in London. St. Anthony was very popular in England, and his image is found on the East Anglian roodscreens, in a window at Norbury in Derbyshire, and in other parts of

<sup>1</sup> Mr. Keyser in his paper says "St. Bartholomew," but he tells us that this is merely a clerical error, and agrees with us that it is St. Anthony.

PLATE LXXIV



ROOD-SCREEN AND LOFT AT KENTON, DEVON. RESTORED.



the country. At Strensham in Worcestershire, St. Anthony is painted on a panel of the roodloft gallery, in a similar black-and-white habit adorned with the Tau cross, and accompanied by a very realistic pig, who looks up in the saint's face in a delightfully confidential manner. These panels, however, have been repainted.

(2) *St. Thomas*, with a spear. This may be St. Matthew, who is also represented in art with a spear.

(3) *St. James Major* in white with red mantle, hat with scallop-shell, and in right hand a pilgrim's staff. This is the usual representation of this saint. The scallop-shell abounds on the sea-shore at Santiago de Compostella, the saint's famous shrine in Spain, and was picked up by the numerous pilgrims to his tomb and worn as the badge of those who had made the pilgrimage (ss. 8).

(4) *St. John Baptist*, patron of the church, in camel's hair tunic, pointing to the Lamb of God.

(5) *Our Blessed Lord*. The blood is flowing from His wounds. The crown of thorns on His head is green. In left hand He holds a gold cross, while the right hand is raised in blessing. A kind of green mantle is thrown over His naked figure. This figure is unique so far as Devonshire screens are concerned (ss. 10).

(6) *Half St. John Evangelist*, holding chalice with serpent.

This ends the earlier series of figures. The rest are by a master-hand, and they are worthy to be compared with the stately figures that appear so often on East Anglian screens.

On the doors are, first, *The Annunciation* (two panels) and then *The Visitation* (two panels). We may note that Mr. Keyser invariably speaks of the latter mystery as the "Salutation"; but this, though it has ancient precedent, is somewhat confusing, as in Pre-Reformation times the "Salutation" often meant what we usually call the Annunciation. Thus the London Charterhouse was the "House of the Salutation of Our Lady," and its seal bore the Annunciation, not the Visitation.

(7) and (8) *The Annunciation* (ss. 11). This is a most beautiful group, and reminds us of Van Eyck in its treatment. St. Gabriel, in a white robe and



THE ANNUNCIATION.

(PLYMSTREE)

gorgeous brocaded cope, holds in his right hand a sceptre, and with his left points to Our Lady. His cope is fastened by a large and elaborate morse of gold. His wings are red and green. The Madonna has long hair and no veil; she kneels at a prie-dieu, clad in a green robe and red mantle. The prie-dieu is covered with red, and over it hangs a scroll. A pot of lilies stands behind.

The Annunciation is portrayed on eight other screens. The nearest to this in beauty is the representation at Ashton on the east side of the north chapel screen. (This was evidently the Lady Chapel.) We give an illustration (ss. 25). It is almost identical in treatment with the Plymtree painting, and these two screens were in all probability painted by the same gifted artist.

(9) and (10) *The Visitation*. St. Elizabeth wears a red robe, green mantle, white veil and wimple. Our Lady has long hair and no veil, green dress and purple mantle. This is not such a beautiful treatment of the mystery as we find at Ashton, but it is religious and devout. We give an illustration of the Ashton panel (ss. 26). This mystery is depicted on three other screens.

(11-14) Next come four panels which have made the screen famous (Plate LXXII). They represent *The Adoration of the Magi*. The Madonna, in green and pink mantle, sits holding the Divine Child, who is naked. He stretches out His hands to the first of the Magi. These can be well seen in the illustrations, which we owe to the kindness and skill of a friend, Mr. Edward S. McEuen. A great controversy has raged over this group of figures. They have been identified by the Rev. Thomas Mozley, of Oxford Movement renown, who was once Rector of Plymtree, as being portraits of King Henry VII, Prince Arthur, and Cardinal Morton. He wrote an illustrated monograph of the subject (published in 1878), in which he gives elaborate arguments to prove his theory. They do not amount to very much. The Lord of the Manor was Edward Lord Hastings of Hungerford (*ob.* Nov. 8th, 1506), son of that Lord Hastings who was so summarily beheaded by Richard III. His son was naturally a devoted Lancastrian. He may have had this screen painted by some limner from London who was well acquainted with the features of the great men at Court, and may have thus introduced these portraits. But all this is, of course, only conjecture; especially since, as we have seen, there is good reason for supposing that the screen was brought to Plymtree from elsewhere. Mr. Mozley says that the King standing (the third of the Magi) is evidently Henry VII, and he therefore conjectures that the other two are the Prince and the Cardinal. But there is no portrait of Morton in existence except his portrait-effigy on his tomb at Canterbury, and this has no beard, and is very unlike in feature to the figure at Plymtree; so that we have no data to guide us. The supposed Prince Arthur bears also very little resemblance to the existing portraits of that Prince. In fact, it is not everyone who will see much resemblance to Henry VII in the figure which Mr. Mozley identifies so confidently.

The figure of the supposed Cardinal kneels in front of Our Lady. He wears a robe of yellowish red, and has long grey hair and beard. The second of the Magi is a young man with long brown hair, dressed in short red tunic reaching half-way down his thighs, green

hose, yellow turban-shaped cap. He bears a vase which, Mr. Mozley points out, is shaped like a tun, and so may, as he thought, perhaps be an allusion to the tun which formed part of the rebus of Cardinal Morton. Though if so, why should the vessel be carried by Prince Arthur and not by the Cardinal himself? Nor is there any trace of the *Mort* (*i.e.*, hawk) which forms the other part of Morton's rebus. (Mr. Mozley is mistaken in saying it was a tun with an M.) Mr. Keyser has pointed out that there are precisely similar figures of the Magi at Buckland-in-the-Moor, and in that example the kneeling figure has a crown at his feet. He adds that, though at Plymtree no crown is now visible, it was, without doubt, originally depicted in a similar position. The fact that there was a crown would not, however, be sufficient to disprove Mr. Mozley's theory, as in any case the figure, whether a portrait or not, is intended to represent one of the Magi-kings. It was not unusual to paint portraits of contemporaries as saints in religious pictures at this period, but not only is there no proof that Mr. Mozley's identification of these figures is correct, but the weight of the argument is against it. We give an illustration of the Buckland group for comparison (ss 12).



THE ADORATION OF THE MAGI.

(BUCKLAND - IN - THE - MOOR)

The so-called Henry VII wears a short tunic of light green with pink girdle, red hose and vest; pink mantle with holes for the arms to pass through, lined with ermine. He holds a vessel shaped like a ciborium.

(15) *A Bishop* in gorgeous brocaded cope of red and gold, lined with light green, dark green dalmatic, and furred collar. It is suggested that this represents Bishop Fox of Exeter. The absence of a nimbus is, however, no proof that this is not a saint. St. Edward the Confessor and other figures on this screen have none. In any case, it does not resemble the portraits of Bishop Fox, and it is probably meant for a saint. Perhaps it may be St. Boniface.

(16) *St. Catherine, V.M.* crowned, in robe of light green with purple mantle, in her left hand a piece of a broken wheel, and in her right a sword. St. Catherine occurs on seven other Devon screens.

(17) *St. Roch* (of Montpellier—a very popular saint). In his left hand is his staff; with his right he lifts his tunic, pointing to the plague spots on his thigh. Red tunic, dark green mantle fastened on right shoulder. St. Roch is also found at Hennock, Holne, Kenn, and Whimple; at the last-named church the saint's dog appears fawning on him. This saint is specially invoked against pestilence and all kinds of contagious diseases. This is the reason for his very widespread cultus. His relics are venerated at Venice.

(18) Next him is the Angel who appeared to him, pointing to the saint.

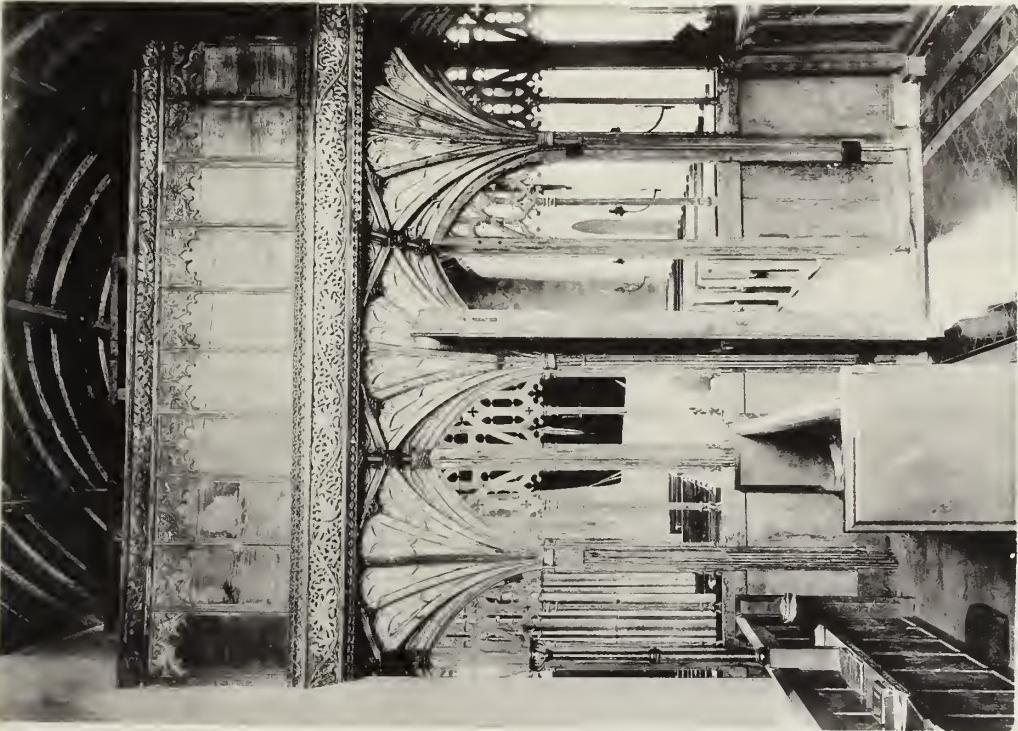
(19) *St. Margaret of Antioch, V.M.* One of the "great virgin patronesses." This is the usual representation; the saint emerging from the dragon, her hands clasped in prayer. He has only just devoured her, for the end of the robe is still in his mouth, while she emerges from his back. She is found on seven other screens in Devon e.g., Hennock (ss. 13).

(20) *St. John Baptist*, patron of the church. A good figure, bearded, short brown tunic, bare legs, green mantle. He points to the Lamb, which lies on a red book. This, though so usual a representation, has much puzzled people. Mr. Mozley's list at Plymtree merely calls it, "Saint with a Lamb." We found the same figure at Whimple, wearing the camel's skin, with the animal's head dangling between the saint's bare legs, yet the printed explanation of the figures, hung up in the church, called him *St. Agnes, V.M.* ! St. John Baptist is naturally very popular and occurs on ten screens in Devon.

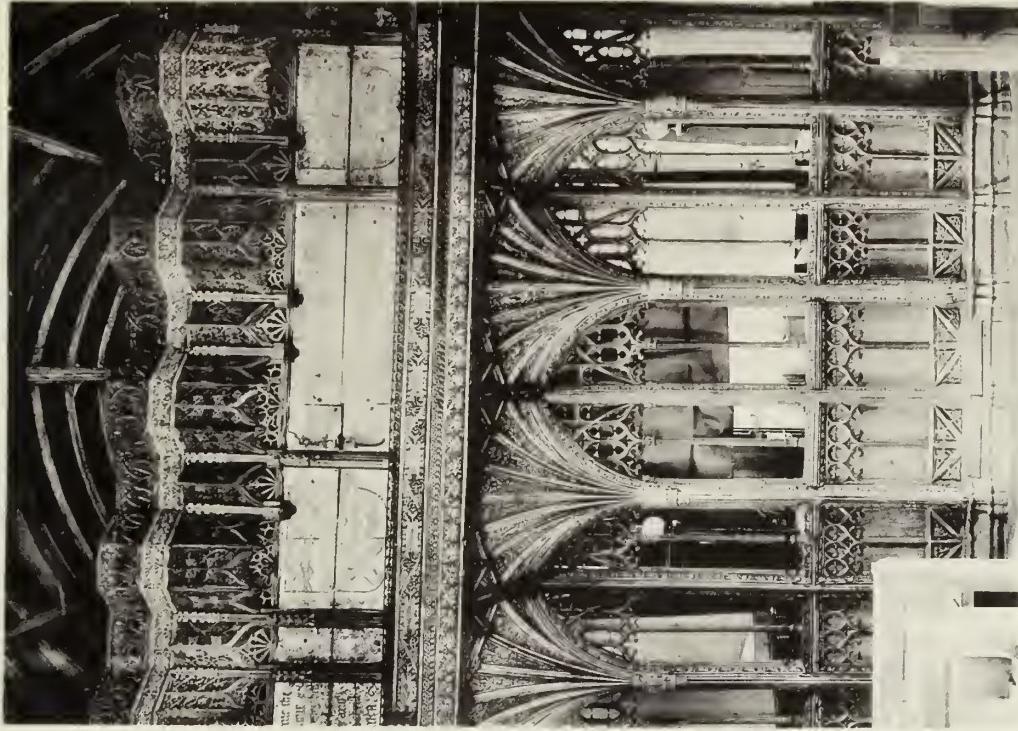
(21) *St. Mary Magdalen* (or St. Lucy). Red and white turban, long hair, brown-pink dress over white under-garment, long white sleeves, white girdle, holds a vase. Her eyes are scratched out, which has probably suggested the idea that this is St. Lucy, but the mutilation seems to have been the work of mischievous boys or vandals. We could not make out that she carried her eyes in the vase. As there are no signs of martyrdom, it is almost certainly not St. Lucy. We think this figure represents St. Mary Magdalene, who occurs very frequently on screens, e.g., at Ashton, Berry Pomeroy, St. Mary Steps, Hennock, Holne, Kenton, Manaton, South Milton, and Widecombe. St. Lucy occurs, probably, on three or four screens.

PLATE LXXV

ROODSCREEN AND LOFT AT AHERINGTON, N. DEVON



(B) EAST SIDE



(A) WEST SIDE



(22) *An unknown clerk* (ss. 7). This is a great puzzle. It is an old clerk with black cap, long white surplice and black cassock, holding two Mass cruets and the *lavabo* towel. He has the nimbus.

Mr. Keyser suggests St. Vincent, D.M. This seems to us most unlikely (and Mr. St. John Hope, whom we consulted, agrees with us), though it is true the young Spanish



ST MARGARET.  
SS. 13



ST SYTH.  
(PLYMTREE)  
SS. 14



ST SIDWELL.  
(PLYMTREE)  
SS. 15

deacon is sometimes represented carrying an ewer, or in one case (at Tor Brian) three small vessels, as also in his statue in Henry VII's chapel. But this is an old man, with no trace of deaconship or of martyrdom. It has been suggested that it may be Sir John Schorne, who appears at Alphington, Wolborough, and probably also at Portlemouth, but always with his usual emblem, the devil confined in a boot. Sir John Schorne wears the robes of a doctor, whereas this figure represents a parish clerk. It is true that a deacon saint appears in a window at Peyhembury, a neighbouring parish to Plymtree, bearing the two cruets, but in this case it is a young deacon vested in dalmatic, like the figure at Tor Brian.

We fear the mystery must still be considered unsolved. In any case it is a most dignified and beautiful figure. We give an illustration.

(23) *St. Sitha* or Syth, the next (ss. 14), is also a very interesting figure : A virgin with long hair, red dress, white mantle ; in her left hand a shut book, and in her right hand a large ring, on which are hung keys, some of curious shapes, like a modern latchkey. I have no doubt that this represents St. Syth. Blessed Thomas More in his Dialogue (Bk. II, Cap. 10) says : " St. Sythe women get to seke their keys." This shows

that she is popular, for he is speaking of the popular superstitions of the day ; and explains the big bunch of keys. In fact we had better quote the passage, as it illustrates this screen in a remarkable way :

“ Saincte Apoline we make a tooth-drawer, and may speke to her of nothing but sore teeth. St. Sythe women get to seke their keys. Saint Roke we set to se to the great sykeness bycause he had a sore. And with him they joyne St. Sebastian because he was martired with arrowes.”

All these saints, except St. Apollonia, appear on the Plymtree screen.

Mr. Keyser identifies this and similar figures on Devon screens with St. Petronilla, or Pernelle, who, as the supposed daughter of St. Peter, is occasionally represented with a key. (On the roodscreen of North Elmham in Norfolk she bears a key and a clasped book.) But we are convinced that this figure with the bunch of keys must be St. Sitha. She also appears, with her keys, at Ashton and Tor Brian, and with rosary and keys at Hennock. There is a figure on the screen at Wolborough, holding what appears to be a large broom, which we identify with St. Petronilla, who is known to have this emblem. In the windows of Winchester Cathedral (north aisle) both St. Sitha and St. Petronilla are represented, with their names, and here St. Sitha has a book and a bunch of keys, and St. Petronilla has none.

The next difficulty is to identify St. Sitha. There has been a good deal of confusion as to this for the name seems to have been used for two very different saints. According to most authorities, Sitha or Syth is short for St. Osyth, Queen, Abbess, and martyr of Essex (*circa* A.D. 653). She founded a monastery at Chick in honour of SS. Peter and Paul, and on her seal she is represented between a large key and a sword, the well-known emblems of these Apostles. Père Cahier says that she is represented in art with a stag near her, and on her seal she carries her severed head. We do not believe that there is any reason for supposing that she is represented with a bunch of keys.

But since she is an English saint who was much venerated in some parts of the country (her arm was one of the great relics of St. Paul's Cathedral) some have sought to identify the various figures of St. Sitha with St. Osyth.

And as a matter of fact, it would appear that Sitha or Syth was used as a contraction for St. Osyth's name. Thus we read in Machyn's *Diary* (p. 218) : “ The same day was bered in sant Sythe parryche John Lyons sune and here,” where St. Sythe is meant for St. Osyth. This church is first mentioned in 1122, when the Church of “ St. Osyda ” in the City of London, was rebuilt by one William de Sherehog, who added to the previous dedication the name of St. Benedict. It thus became generally known as the Church of St. Benet Sherehog. But the name of the East-Saxon Queen still lingered under the popular abbreviation of St. Syth. Thus Stow writes : “ This small parish church of St. Syth hath also an addition of Benet Sherehog.” The church perished in the great fire ; the name of St. Benet Sherehog is, however, preserved in the title of the united parish of “ St. Stephen, Wallbrook, with St. Benet Sherehog.” But what is more interesting to us is the fact that “ Size Lane,” near Cheapside, still commemorates the site

of the ancient church of St. Osyth, for Size Lane is but a corruption of "St. Syth's Lane." St. Osyth had, however, other popular designations, she was frequently known as Ousie, or Toosey. (Cf. Tooley for St. Olave and Tawdry for St. Audrey, or Etheldreda.) Mr. Kerslake, in his dissertation on St. Richard says : "Mr. Robert Dymond has found in the archives of St. Petrock at Exeter entries concerning a Guild of St. Syth (=St. Osyth) in that church. St. Osyth was invoked against fire and water. He conjectures that this guild was established in consequence of a perilous fire which is known to have occurred on that spot." This would bring St. Osyth's cultus to Devonshire, which is an important point, or would be, if there were any proof that the St. Syth of the guild was really St. Osyth. There is, however, none.

The Index volume of *Archæologia* gives "*St. Syth or St. Osyth*," and Husenbeth's "*Emblems of Saints*" (ed. 1850) identifies these two saints. But when we consult Dr. Jessopp's edition of the latter work (1882) we find a significant change. It is true that he places among "the more quaint and puzzling modes of spelling the names of saints in ancient days" *Sitha* as a synonym for *Osyth*, but the list of representations or pictures of St. Osyth or Sytha which are found in the 1850 edition are now transferred bodily to "*St. Sitha, Citha, or Zita, Virgin (27th April), date 1272*," and we have no doubt whatever that this correction is justified. This edition of Husenbeth's magnificent work gives "*St. Osyth or Osith, Queen, V. Abbess, M.*" in her due place, but with no English representations cited, except that on her priory seal.

Another authority of great weight may be added. The late Rev. Daniel Henry Haigh, F.S.A., in his beautiful church of St. Thomas of Canterbury at Erdington (now the Abbey church) had the life of St. Zita or Sitha represented in the windows of a chapel dedicated to her. She is here pictured with her proper emblems, the rosary and bunch of keys. The present writer was at first surprised to find a somewhat obscure foreign saint so greatly honoured by Father Haigh, who was exceedingly patriotic in his devotional tastes, for he did not then know how greatly St. Sitha was honoured in England for about a century before the Reformation.

St. Sitha, Virgin (not martyr), is found in the Calendar of the Aberdeen Breviary, in a Calendar of the Bridgettines of Syon Abbey (fifteenth century), in a Calendar of Canterbury Cathedral (A.D. 1220-46), and in a martyrology of the same Cathedral also dating from the thirteenth century. As St. Zita did not die till 1272, the two last instances appear to refer to St. Osyth, but the other two probably indicate St. Zita. Leland mentions a chapel of St. Sitha on the bridge at Bradford (built about 1466), and a chapel was erected in honour of St. Sitha at Ely in 1456. The latter was certainly a chapel of St. Zita of Lucca, for it was built to hold a relic of this saint brought from Lucca to Ely by a knight of St. John. From this date, at any rate, the cultus of St. Zita under the name of Sitha or Syth must have spread rapidly in England. At Colne, in Lancashire, was a chantry chapel of Saint Cyte, a form which is nearer to Zita than the more common Syth.

St. Zita was a holy servant-maid and she is greatly venerated as the patron of domestic

servants. She kept house for her master, and hence she bears a bunch of keys. The greater part of her time was spent in prayer, and thus the rosary is her fitting emblem.

If St. Osyth were meant, she would be represented with the emblems of royalty and dressed in her habit as an Abbess. She would probably also be shown as a martyr, for although there seems a doubt as to the truth of this tradition, she is certainly so represented on her priory seal.

If any doubt yet remain in the reader's mind, we can give an absolutely conclusive proof that St. Zita of Lucca was known in England as St. Sitha.

A very fine fifteenth century chasuble, of English workmanship, is still preserved at Stonyhurst College. It is described and figured in the *Stonyhurst Magazine* (Vol. III, February, 1888). It appears to date from about 1460.

On the back of the chasuble is a Latin cross. On the upper part of this is embroidered the Annunciation, with the Eternal Father and the Holy Ghost. Then there are the coats of arms of the city of Lucca and of the Bonvisi family. Below these appears a representation of the Holy Face of Lucca (the famous crucifix venerated in that city) with the inscription, "The Rode of Lucca." Below this again appears a Virgin saint, with long flowing hair and mantle, holding a book and a rosary, while from her girdle hangs a bunch of keys. Under this figure is the inscription, "S. Sitha."

There can therefore be no doubt that the figure at Plymtree which corresponds so closely to that on the chasuble must be Saint Sitha, and that this St. Sitha is St. Zita of Lucca and not St. Osyth.

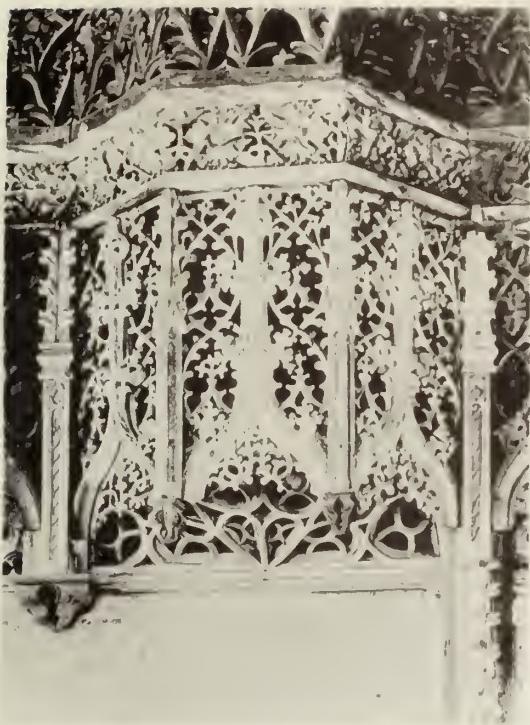
It may here be added that this chasuble (which bears in front the representations of St. Peter, St. Paulinus of Lucca, and St. Sebastian) has an interesting history.

An inscription below the coats of arms on the Cross runs *Orate pro Ludovico Bonvisi*. Now Ludovico Bonvisi was one of a well-known family of Lucca merchants settled in London. (Their name appears in the State papers as Bonvici, Bonvix, Bonvice, as well as Bonvisi.) Of Jerome Bonvix, protonotary Apostolic, the Cardinal of Pavia says in a letter to Henry VII (July 15th, 1509), that he was more an Englishman than an Italian, and Henry VII promised him the Bishopric of Durham. Antonio Bonvisi was the intimate friend of Sir Thomas More, and when that great man left Crosby Hall for Chelsea, Bonvisi succeeded him in his famous city home. His life is given in the "Dictionary of National Biography." He ministered to his friend in prison and later on, when living in exile for his fidelity to the old religion, he was the intimate friend and adviser of another martyr, Blessed John Storey.

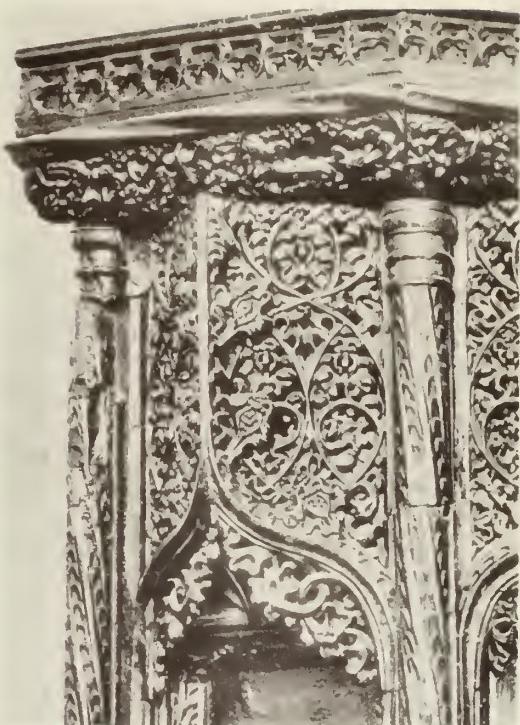
But to return to St. Sitha. She is found in two places, at least, together with St. Petronilla, *i.e.*, as already noted, at Winchester Cathedral, and also on the screen at North Elmham, Norfolk. (Here St. Petronilla has a key and clasped book, and St. Sitha a rosary and large key.) St. Sitha is also found on the screen at Barton Turf, Norfolk, and on a screen formerly in St. James' Church, Norwich. The figure at Barton Turf is the most important, as it is named, *Sca Citha*, in black letter. She is in secular dress, wearing an apron, and holding in her left hand a rosary and in her right a bag-purse and

PLATE LXXVI

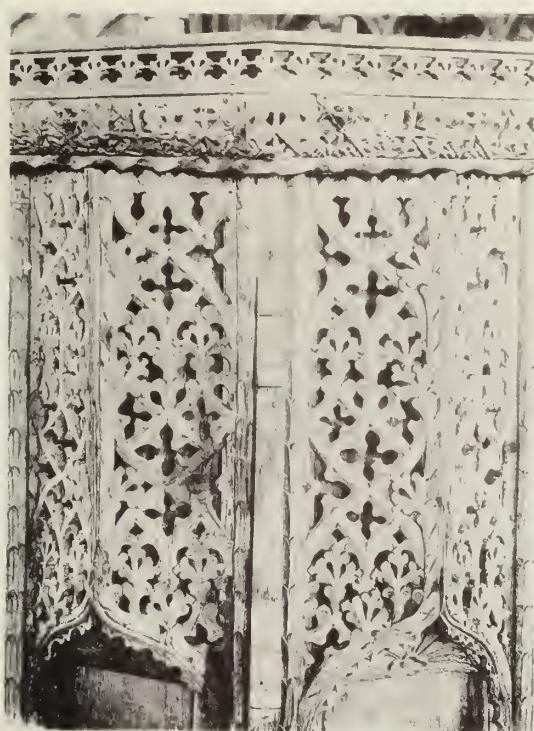
COMPARATIVE DETAIL IN CANOPY WORK (DEVON AND CORNWALL)



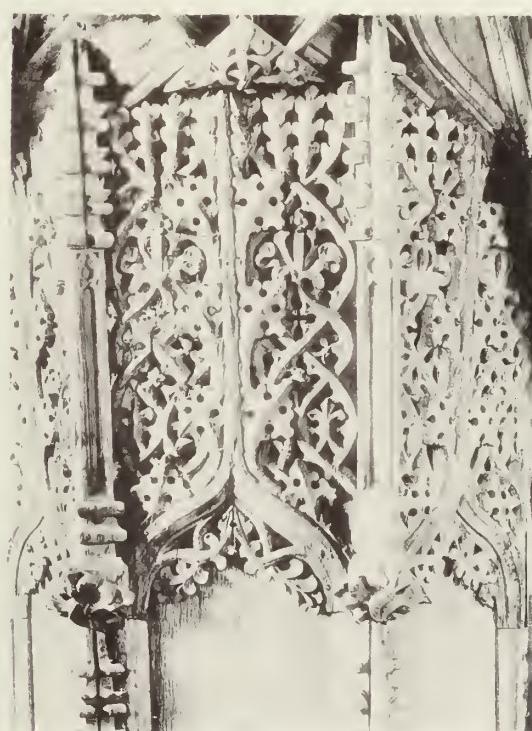
(A) ROODLOFT: AHERINGTON



(B) PULPIT: ST. MARY'S, LAUNCESTON



(C) PULPIT: COLERIDGE



(D) PIER-CASING: DUNCHIDEOCK



bunch of keys. She occurs on the second panel from the north, and has been rightly identified with St. Zita of Lucca by the Rev. John Gunn.<sup>1</sup> With two keys and three loaves she is found at Mells, in Somerset, with keys and a book at Tattershall in Lincolnshire, with a key and book on Somerleyton screen, with book and rosary on the screen at Westhall in Suffolk, and with two keys in a window in the south-eastern chapel in the beautiful church of Norbury, Derbyshire. In Henry VII's Chapel is a statue of St. Sitha, bearing a book and a rosary. She has long hair and wears a turban head-dress. We have already referred to her other representations in Devon.

The interest of clearing up a subject so confused will, we hope, obtain pardon for this long digression. We will only add that while St. Pernelle is found in Caxton's Golden Legend, neither St. Osyth nor St. Zita appear in it. A short life of St. Osyth may be found in the "Lives of the Women Saints of our Countrie of England," published by the E.E.T.S. (1886).

As if to make confusion worse confounded, we are informed by the Rev. F. W. Weaver that at least in one place in the West-Country St. Syth was used as a form of St. Syre or Cyr (*i.e.*, St. Quiricus, martyr). Tickenham Church, Somerset, was dedicated to SS. Quiricus and Julitta (who were martyred A.D. 304), and in Tickenham wills we find as follows :

- 1530 : "To St. Sythe for tithes forgotten .. . . . 6s. 8d."
- 1533 : "Parish church of St. Syre of Tickenham."
- 1535 : "In churchyard of St. Syth of Tickenham."

Of course this does not affect our argument, as St. Cyr was a boy martyr, and the paintings we are discussing cannot be meant for him, but it shows how much confusion there was about the name of St. Sitha, and no doubt many of our forefathers who invoked the saint's aid were not too clear as to who she really was.

To sum up, we may claim to have proved, for the first time, that the saint represented as a young woman, bearing a rosary and a bunch of keys, or either, is meant for St. Sitha, Syth or Cyte, and that this saint is to be identified with St. Zita of Lucca, the holy servant-maid, who was honoured as the patron of housekeepers and domestic servants.

(24) *An Archbishop*, probably St. Thomas of Canterbury (Mr. Mozley's list gives St. Anselm, which is not so likely). There is no special emblem ; he holds the archiepiscopal cross in left hand and blesses with the right. Green chasuble lined with red, yellow dalmatic.

(25) *St. Dorothy, V.M.*, a very favourite saint. White robe, short red tunic over it and green mantle, in left hand an open book, and in right a basket of flowers, the flowers and fruit which, according to her beautiful legend, she sent to Theophilus from Paradise after her martyrdom. St. Dorothy is found on at least eight other screens.

(26) *St. Michael*, in armour, green tunic, red cope, wings white and green. Sword raised above his head in right hand, white dragon at his feet. A very fine figure. We

<sup>1</sup> "Illustrations of Roodscreen at Barton Turf." (Norwich, 1869.)

have only found St. Michael represented elsewhere at Bradninch and Ashton. This is the finest representation of the great Archangel.

We now come to the doors of the south aisle. On these, as usual, there are four panels.

(27) *St. Sidwell* (ss. 15), holding her head between her hands, and a scythe in right arm. Green dress, white mantle, nimbus over neck where head should be.

St. Sidwell is a Virgin Martyr of Exeter, where there is a church dedicated to her.

She is also called Sithefully. She is said to have been martyred by the Danes about the year 740, and to have had three sisters, Guthwara, Edware, and Wilgith. She is naturally popular in her native county, and her picture is found on seven other screens. A well is often represented by her side. Her Latin name is *Sativola*, and her history is exceedingly obscure. She is represented in one of the windows of All Souls' College, Oxford.

(28) *St. Sebastian* comes next. He is naked, save for a white-green loin-cloth, and is pierced by eight arrows. He is tied to a tree. This is the usual representation of this great martyr, but at Bradninch and Tor Brian he is fully clothed in armour and bears a bow and arrows in his hands. This saint is also found at Ashton, Holne, Kenn, Kenton, Portlemouth, Whimple, and Widecombe, while at Ugborough there is a most curious group representing his martyrdom, which fills four panels. The executioners wear trunk hose, a costume which Mr. Keyser considers to date from the time of Elizabeth or James I, but the painting was more probably executed in the reign of Queen Mary.

(29) *St. Helen*. Green dress, red mantle, white veil ; carries book in right hand and the holy cross in left (called erroneously by Mozley, "St. Bride or St. Frideswide"). St. Helen, who was believed to have been born in Britain at Colchester, is very popular in Devon as in East Anglia. At Colchester her image is found on the Corporation Seal. She is represented on at least seven Devonshire screens, and was on the panels, now destroyed, at Trusham and Kingsteignton.

(30) *St. James Major (?)* (ss. 8). Next is a very beautiful figure which we are still unable to identify with absolute certainty, although we have very little doubt it represents St. James the Greater. It is a bearded figure, with white-green tunic and hose, red book (?) hanging from red girdle, red shoes, green mantle clasped with red brooch on right shoulder. In right hand he carries staff and wallet, and his left hand rests on his girdle. He has a green cap or turban. He looks upwards, as if at an apparition.

Mr. Keyser calls this St. Romauld (who was a Benedictine Abbot), which it certainly is not. However, Mr. Mozley's list calls it "St. Rumold with his staff against the plague." But we have not been able to find any St. Rumold, except a Scottish bishop, which this cannot be. The present Vicar of Plymtree, who is a good antiquary, now agrees with us that it is St. James. We found a somewhat similar figure of this Apostle at Hennock, and of this also we give an illustration.

The only thing against the identification of the Plymtree figure is that there is no trace of the scallop-shell. It is not an objection that this Apostle already occurs on this screen,

for that is in the older series of paintings, and, as we have seen, there are also two figures of St. John Baptist.

Then come on the screen four more panels, much hidden by the high pew which encloses them. (This, however, we believe has been removed since our visit.)

(31) *St. Agnes* (ss. 16). A very beautiful figure, in red robe and white mantle, holding her lamb. This saint is found also at Kenton and perhaps at Wolborough.

A saint with a dove at Kenn (ss. 103) may also, possibly, be intended for St. Agnes. It is strange that she is not more popular.

(32) *St. Edward the Confessor* (ss. 17).

A very fine and interesting figure. He is crowned and carries the sceptre in his left hand, and in his right the famous ring given by him to St. John the Evangelist. He wears red doublet and hose, with green tunic and gold girdle. Over all is a green mantle, with cape and borders of brown fur. St. Edward is not so common a figure as one might expect. In fact, I do not know of one other certain figure of him in Devon. A king, without distinctive symbol, occurs at Bradninch, South Milton, Hennock, and Portlemouth. St. Edward is found on the screen at Kelshall, Herts, with St. Edmund, K.M., and on several East Anglian screens, e.g., Ludham, Stalham, Barton Turf, Attleborough and Burlingham St. Andrew.



ST AGNES.  
PLYMTREE  
SS. 16



ST EDWARD THE  
CONFESSOR  
(PLYMTREE)  
SS. 17

(33) *St. Barbara* (?). Red shoes, green mantle, sword in right hand, book in left. This identification cannot be considered certain. It may be St. Lucy.

(34) *St. Stephen*. Since my last visit to Plymtree this panel has been uncovered, and the Rector informs me that it represents St. Stephen the Protomartyr. It is in splendid preservation for the upper two-thirds, but the lowest part has shed most of its paint through damp. The saint is represented with nimbus and tonsured head, amice, alb, and plain red dalmatic, facing N. towards St. Barbara, who faces S. He has in his right hand a palm branch and in his left three stones.

Before leaving this beautiful screen we must add that it is in bad repair, and that something ought to be done to prevent it getting worse. It may be interesting to note that at Plymtree our Blessed Lady's figure still looks down from its niche in the tower, over the western door; and that one of the bells still bears the inscription :

*Protege, Virgo Pia,  
Quos convoco, Sancta Maria.*

The screen at Plymtree gives us almost all the more popular saints in Devon, with the notable exception of St. Apollonia. This saint, who was invoked as a patron against the tooth-ache, was evidently greatly venerated in Devon, as we see by a glance at the Appendix. In fact, with the exception of the Apostles, she was the most widely venerated of the saints. She usually bears a large pair of pincers which hold in their grip a formidable looking tooth.

St. Ursula is also a popular saint who finds no place here.

Of the saints at Plymtree, we should note that St. Thomas the Apostle is patron of masons, St. John Evangelist of papermakers and bookbinders, St. Catherine of rope makers and spinsters, St. Roch is invoked against epidemics, St. Lucy is the protectress of peasants, St. Sitha of servant maids and housekeepers, St. John Baptist of tailors and farriers, St. Sebastian of archers and against epidemics, while St. Sidwell is the protectress of the Cathedral city of Exeter. St. Barbara is invoked for a good death, and she is also held to be the patroness of architects, builders, and artillerymen.

But to proceed. A popular treatment of the panels was to put Apostles alternatively with prophets. This is still found at Chudleigh, Kenton, Bovey Tracey, Ipplepen, Stoke Gabriel, and Bradninch. At the two first named the Apostles have inscribed beneath them (or on a scroll) the article of the creed which they are said by tradition to have composed, before their dispersion over the world, while the prophets have each a corresponding prediction.

Thus at Chudleigh the series begins with St. Peter, who has *Credo in Deum patrem omnipotentem creatorem coeli et terræ*. Next comes Jeremias, who has *Patrem invocabitis qui fecit coelum et terram* (III, 19). Next comes St. Andrew with *Et in Jesum Christum, etc.*, and then David (ss. 66c) with the prediction, *Deus dixit ad me, filius meus es tu, ego hodie genui te* (II, 7). Then St. James Major, *Qui conceptus est de Spiritu sancto, natus ex Maria virgine*, and Isaias with *Ecce virgo concipiet et pariet filium* (VII, 14), and so on.

The screen does not extend across the south aisle, so the last two prophets and apostles



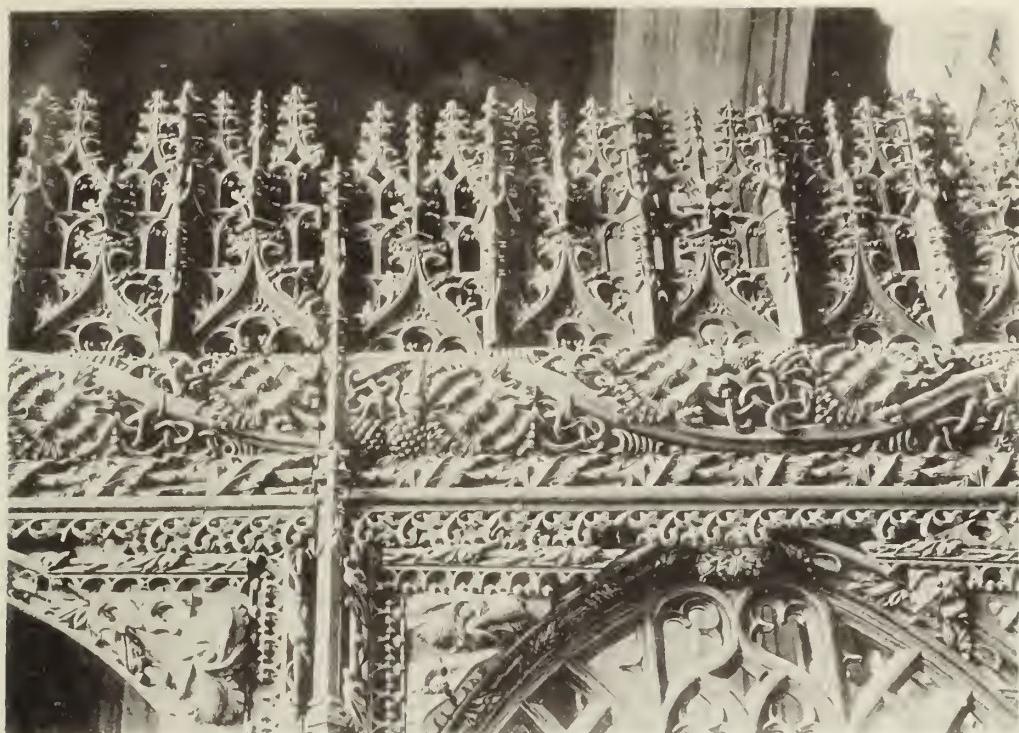
St. BARTHOLOMEW.

SS. 18A



SS. 18B

PLATE LXXVII  
SPECIMENS OF CANOPY-WORK IN DEVONSHIRE SCREENS  
(CONVERTED INTO A CRESTING)



(A) Roodscreen : KENTON (unrestored portion)



(B) Roodscreen: PILTON, N. DEVON



are missing. The Vicar of Chudleigh told us that they were removed to Buckland-in-the-Moor, but there is no trace of them there now. The figures were covered up with plaster and only found at the restoration in 1869. They are on a white ground, which is unusual but is also found at Ipplepen and Bere Ferrers. The ordinary colour is red or green.

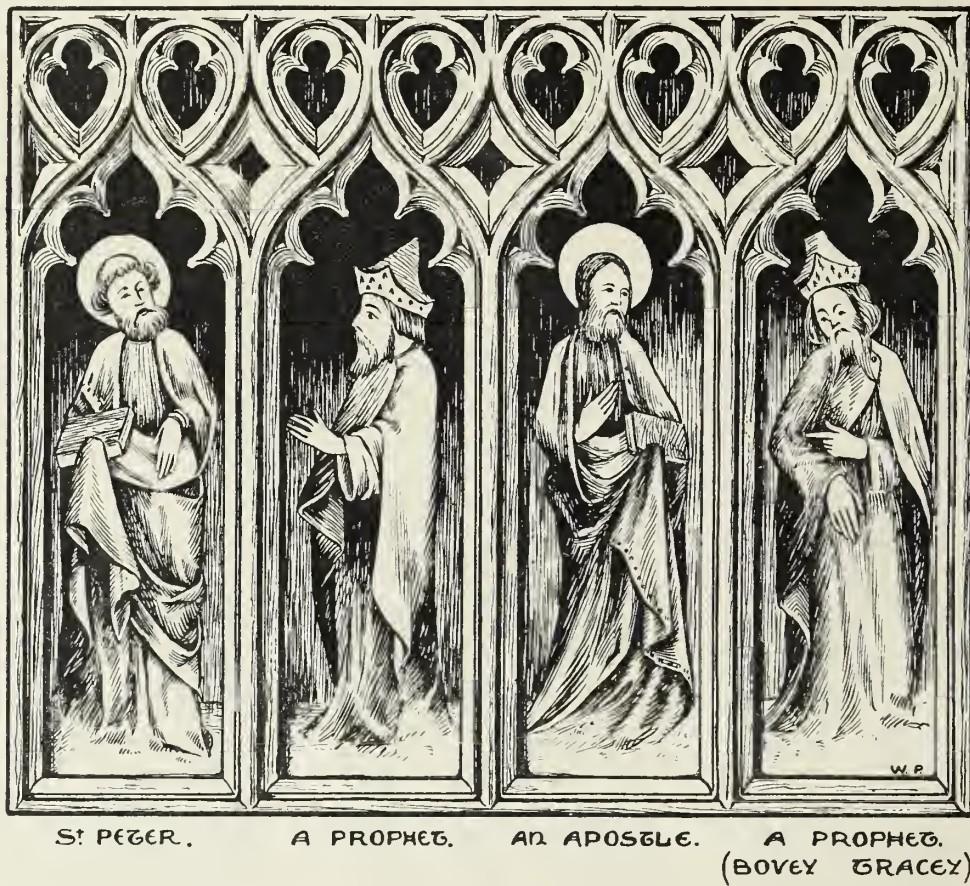
At Kenton the arrangement is somewhat different.

Jeremias comes first, *Patrem vocabis me* (III, 19), then St. Peter with the first article of the Creed. Then follows Daniel, *Filius hominis venit* (VII, 13), and St. Andrew with the second article. Then Isaias, *Ecce Virgo concipiet et pariet Filium*, with St. James Major. Next Zacharias, *Tunc videbunt quem crucifixerunt* (XII, 10), and St. John. Then Osée (Hosea) with two texts (*Morsus tuus ero* (XII, 14), and *Et in die tertia suscitabit* (VI, 2), and St. Thomas with the descent into hell and the resurrection. Then Amos, *Qui ædificat in coelo ascensum suum* (IX, 6), and St. James Minor; Joel, *In valle Josaphat judicabit omnes gentes* (III, 2), and St. Philip with the article on the Judgment; Aggeus (Haggai), *Spiritus meus exit in medio vestrum* (II, 6), and St. Bartholomew with *Credo in Spiritum sanctum*. Next comes Sophonias (Zephaniah), *Quæ est civitas gloriosa quæ descendit de coelo* (II, 15, curiously blended with Apocalypse XXI, 2), and St. Matthew with *Sanctam ecclesiam, sanctorum communionem*. Then Malachias, *Cum odio habueris, dimitte* (II, 16), and St. Simon with *remissionem peccatorum*; Ezechiel with *Suscitabo te* (probably referring to Chapter 37, the vision of the dry bones), and St. Jude with *Carnis resurrectionem*; Abdias (Obadiah), *Et erit Domino regnum sempiternum* (v. 21), and St. Matthias with *vitam eternam*.



It should be noted that the quotations from the prophets do not always follow the Vulgate text, but offer some readings which will interest students of the old Latin version, in use before St. Jerome ; this version is said to have always retained great influence in England.

Nor do the quotations always agree with those at Chudleigh. Thus the Chudleigh version of Zacharias XII, 10, runs : *Aspiciens illi quem cruciferunt*, which is not according to the Vulgate either.



SS. 19

Nor are the prophets and apostles always paired in the same way. The apostles preserve their traditional portions of the Creed in each case, but at Chudleigh, Malachi accompanies St. Philip instead of Joel with the text *Ascendam ad vos in judicio et ero vobis iesus* (apparently meant for Chapter III, v. 5). Joel at Chudleigh goes with St. Bartholomew, while that apostle is, at Kenton, accompanied by Haggai. At Chudleigh, Micah goes with St. Simon, at Kenton Malachi. Joel at Chudleigh has the text : *Effundam de spiritu meo super omnem carnem* (II. 28), and Micah has *Deponet dominus omnes iniurias vestras* (VII, 19). Daniel at Kenton takes the place of David at

Chudleigh. In our illustrations we have selected the most typical figures from both classes, and have not troubled to put the pairs together as they come on the screen.

This same arrangement of alternate prophets and apostles is found on the fine (but much restored) screen at Bovey Tracey. It seems almost incredible, but it is a fact that this series of figures has been interpreted as representing phases of the quarrel between Henry II and St. Thomas of Canterbury (ss. 19)! The only pretext for this extraordinary mistake is the fact that the church is dedicated to St. Thomas and was founded, it is said, by the Tracey who was one of the saint's murderers. The prophets in their curious caps and fur are supposed to represent the King, and the apostles the Archbishop. It is true that they do not bear scrolls or emblems, nor are their names appended, and the pairs are represented with some dramatic power, looking towards each other, with what the artist considered appropriate gestures. But how any educated person could take them for anything but what they are, especially when there is a similar series at Chudleigh three miles away, passes all belief. However, so it is, and although the myth is no longer propagated by the authorities of the church at Bovey, the present writer was invited by a clergyman to admire the skill with which the various phases of the quarrel were represented! The legend is repeated by the guide-books, and is fast attaining the proportions of an ancient tradition. We find it in the latest book on old Devonshire churches, published in 1908. In order the better to stamp it out, we append an illustration of four of the figures at Bovey, compared with others at Chudleigh (ss. 18A, B, C, D).

At Ipplepen the figures were only found at the restoration of the screen by Mr. Herbert Read. They are a very interesting series, beautifully drawn, and very different from the rude daubs which disfigure rather than adorn the magnificent screen at Kenton. Here the series has various peculiarities, but many of the figures are missing. Jonah, Habakkuk, Moses, and Nathan (?) who figure here are unique in Devonshire. The figures bear their names on scrolls but have no texts. The best preserved figure is that of Ezekiel which had been hidden by the pulpit and thus escaped injury. There is also an interesting female figure, inscribed *Sibilla* (ss. 20).

The Apostles with the Creed (it may be noted) occur in Norfolk frequently, e.g., at Gooderstone, Mattishall, Ringland St. Peter, Thetford, and Weston Longville; they are accompanied by the prophets at Harpley (repainted), Poringland, and Thornham. Out of sixty painted screens in East Anglia no less than twenty-two bear representations of the Apostles. The reader may consult Mr. George E. Fox's most valuable article in the *Victoria County History of Norfolk* (Vol. II, pp. 529-555).



SIBILLA. (IPPLEPEN)

SS. 20

The Sibyl at Ipplepen brings us naturally to the consideration of this interesting subject. Sibyls are found on several screens. The most remarkable and interesting series



SS. 21



is that at Bradninch (ss. 21 and 22), where, however, the figures have been much tampered with in the course of modern and ignorant "restoration." Here all the twelve are represented, and the figures are most quaint and charming, with a strong suggestion of Flemish influence. We give several illustrations. At Ugborough the twelve Sibyls also occur, and very ugly they are, it must be confessed (ss. 23).

There is a very valuable article on the "Iconography of the Sibyls" attached as an appendix to Jessopp's edition

of Husenbeth's "Emblems." It is by Mr. W. Marsh. The Sibyls were supposed to be inspired prophetesses, who, in Pagan times, predicted the coming of Christ. We are still reminded of their ancient cultus when we sing the *Dies Irae*.

At Bradninch they run as follows (the names we take from Husenbeth), though we are not sure that we have identified all correctly, so many of the sibyls share their symbols with others.

- (1) *Samia* (with iron crib or cradle);
- (2) *Erythraea* (red rose);
- (3) *Persica* (lantern);
- (4) *Europa* (sword);
- (5) *Agrippa* (scourge);
- (6) *Tiburtina* (hand);
- (7) *Libyca* (chalice or ewer and basin);
- (8) *Hellespontina* (?) (a cross);
- (9) *Cumana* (sponge);
- (10) *Cimmeria* (?) (pincers and nails);
- (11) *Delphica* (horn);
- (12) *Phrygia* (cross and banner).



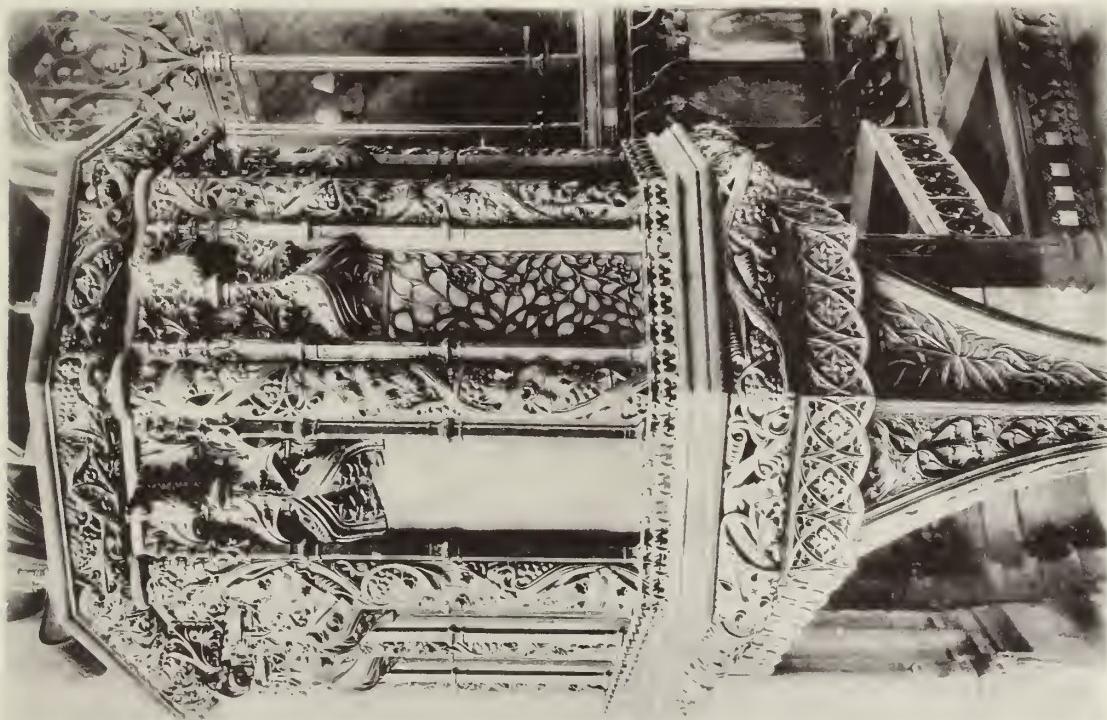
SS. 22



Sibyls — Bradninch Church

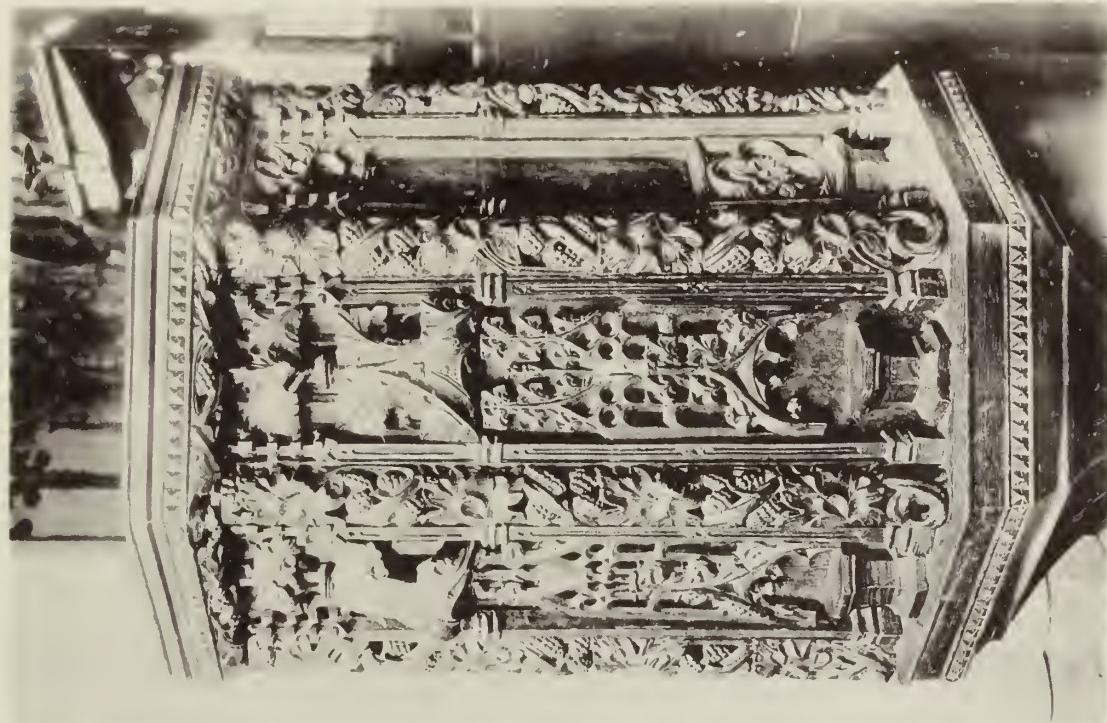
PLATE LXXVIII

SPECIMENS OF DEVONSHIRE PULPITS (WOOD : XV. CENT.)



(A) PULPIT : KENTON CHURCH

This pulpit has been re-constructed, and contains a large proportion of old work of great richness and variety of design, retaining its ancient colour and gilding.



(B) PULPIT : DARTINGTON CHURCH

The light canopy-work attached to the lower part of the panels in centre and on left, is from the old roodloft.



At Heavitree, a suburb of Exeter, in a pretentious brand-new church, was, till quite recently, part of the old screen in a very dark place under the western tower, as if it were something to be ashamed of. It is, however, now being re-erected elsewhere in the church. There are nine very quaint sibyls represented, which we managed to make out with the aid of a candle. Here are to be found *Sibylla Agrippa* with two scourges, *Cimmeria* with three nails, *Libyca* (?) with the pillar of flagellation, *Hellespontina* with the Holy Cross and a trident (perhaps the triple candle used for the blessing of the new fire on Easter Eve), and others. Mr. Worthy has identified the last two as St. Michael and St. Dunstan respectively. Such is the force of imagination! Owing to Mr. Herbert Read's kindness we are able to give illustrations of some of these very interesting figures (ss. 24).

Other sets of figures which may be taken together are the four Evangelists, the four Latin Doctors of the Church, and the mysteries of the Life of Our Lord and our Lady, commonly known as the Mysteries of the Rosary.

It is usual to find on one of the pairs of doors the four Evangelists painted, and on another the four Doctors. This is also common in East Anglia.



SS. 24



SIBYLS (UGBOROUGH)  
SS. 23

The Doctors are usually represented thus: St. Gregory as Pope (his head and tiara have sometimes been obliterated), St. Jerome as Cardinal, St. Ambrose as Bishop, and

St. Augustine in Doctor's robes. Thus at Ashton (of which set we give illustrations) St. Augustine wears red robes with borders of white fur, and a doctor's biretta or square cap. He holds a book. (See list following.)

Sometimes, though not in Devon, the Evangelistic symbols are paired with the Doctors. Thus on Bloxham screen, in Oxfordshire, St. Jerome is paired with St. John's eagle, St. Luke's symbol has been obliterated because it accompanied Pope St. Gregory. The same interesting treatment is found in the exquisite glass of the ante-chapel of All Souls College, Oxford.



SS. 25

The central doors of the screen often portray one or other of the mysteries of the Rosary, as we have seen at Plymtree. Most remarkable of all are Holne, Tor Brian, and Portlemouth, where still may be seen in all her glory, Our Lady crowned by her Divine Son. This group is usually attended by angels. At Ugborough we find the Assumption of the Blessed Virgin, attended by worshipping angels. It seems almost miraculous that these groups should have survived the iconoclastic fury of Reformers, Puritans, and "Restorers," though it is true that all these places are very remote.

Of the ten representations of the Annunciation, the most beautiful is perhaps that at Ashton (ss. 25), of which we give an illustration, though Plymtree is a formidable rival.

The treatment at Buckland-in-the-Moor is somewhat different, but very fine. The Visitation (or Salutation) also occurs at Ashton and Plymtree, and we give a drawing of the former (ss. 26). It is exceedingly beautiful in treatment. (The hair of St. Elizabeth in the original, it may be noted, is white.) This painting is much admired by artists. The Nativity of Our Lord occurs only at Exeter Cathedral among



THE VISITATION.

(ASHTON)

SS. 26

the Post-Reformation paintings on the great stone pulpitum. (Mr. Keyser most unaccountably refers these paintings to the reign of Henry VII. They are Jacobean, but no doubt replaced an older set.)

The Adoration of the Magi occurs at Buckland, Plymtree, and Ugborough. We have given illustrations of the two former. The Buckland painting is very interesting, and the Madonna and Child have a curiously modern look, recalling Burne-Jones.

Taking the screens in alphabetical order, we may now point out the more remarkable figures, or those which are especially difficult to identify.

At Alphington is a figure which has much puzzled archæologists. It is identified by Mr. Keyser as St. Norbert or St. Gilbert of Sempringham. But it is neither the one nor the other. It represents a White Friar, *i.e.*, a Carmelite, vested in his habit and bearing a crozier. It is distinctly the Carmelite habit, and not the Premonstratensian habit which St. Norbert would wear, nor that of the Canons of Sempringham. St. Gilbert, too, would not carry a crozier. But what Carmelite saint can it be?

One would naturally suppose it to be meant for the famous English General of the Order, St. Simon Stock. But the crozier is a difficulty. It is, therefore, probably St. Albert, Patriarch of Jerusalem and compiler of the Carmelite rule. He had previously been Bishop of Vercelli in Italy. He was assassinated in 1214, and is honoured by his order on the 8th of April. We give an illustration (ss. 27).

Two other figures at Alphington are interesting, and we illustrate them also. One is the very quaint and unique picture representing St. Dunstan seizing the devil by the nose with a pair of tongs (ss. 28 A, B), the other is St. Denis



bearing in his hands his severed head (ss. 29). St. Denis also occurs at Cheriton Bishop.

St. Denis (or Dionysius) it may be noted, is the patron saint of Bradninch, but he does not occur on the screen there. St. Thomas of Canterbury invoked him while dying. He was Bishop of Paris and the patron saint of France, and in the Middle Ages was confounded with Dionysius the Areopagite, the convert of St. Paul. The common representation of this saint with his head in his hands, the symbol of the fact that he had been decapitated for Christ, gave rise to the legend that he had taken it up and thus walked for a considerable distance after his martyrdom. It was this episode which inspired the famous saying, "Ce n'est que le premier pas qui coûte."

Another noteworthy figure at Alphington is that of Sir John Schorne, a holy priest and doctor, Rector of Long Marston in Berks, who died about 1308. He was greatly venerated by pilgrims both at Long Marston and St. George's Chapel, Windsor, where he had a famous shrine. Though never formally canonized, his cultus was exceedingly popular down to the change of religion. He holds a large boot in his hand, in which he has imprisoned the devil, being known as "Sir John Schorne, gentleman born, who conjured the devil into a boot." He also occurs at Portlemouth and Wolborough, but this is by far the best figure, and we therefore give an illustration (ss. 30A). Sir John is found on several Norfolk screens, Barton Turf, Binham Abbey, Cawston, Gateley, Litcham, and Ludham.



S: DENIS.  
(ALPHINGTON)  
SS. 29



SIR JOHN SCHORNE  
SS. 30A

We have also at Alphington St. Francis, showing his stigmata, and a puzzling figure (the last on the screen) of a lady in robes trimmed with ermine, apparently holding a dagger and book who may possibly be meant for St. Catherine, V.M. (ss. 30B). The paintings which were laid bare at the restoration of the screen, though much defaced, are beautifully executed. St. Helen (ss. 30C) is also represented.

At Bradninch, besides the sibyls, already described, are some very interesting figures on a chantry screen, which is now placed under the tower arch. Of several of these we give illustrations. St. Christopher (ss. 31), strange to say, is unique. The probable reason is that he was so popular that he was already portrayed on the walls of most churches, and so it was not thought necessary to repeat him on the screens. His gigantic

PLATE LXXIX

DEVONSHIRE ROODSCREENS: EARLY TYPES  
WITH RECTANGULAR COMPARTMENTS



(B) XIV. CENTURY Roodscreen  
STOKE-IN-TEIGNHEAD



(A) EARLY XIV. CENTURY Roodscreen.  
WELLCOMBE: W. DEVON



stature, too, may have been thought unsuitable for this position. Here, too, is a youthful saint clad in armour. He holds a large sword, and has light hair, and an ermine cap surmounted by four scarlet plumes. His name is obliterated except the last four letters, apparently *anus*. Mr. Keyser suggests it is St. Adrian. The object he is holding may possibly be an anvil, which would be St. Adrian's usual symbol. It may, however, be meant for St. Alban. It makes a good pendant to the remarkable St. Sebastian a little further on (ss. 32 b), and may be compared with the St. Victor at Tor Brian. We think that it is pretty clear that the same artist painted both figures.

Next to him comes St. Giles with his hart, also a unique figure. This is strange, as St. Giles was exceedingly popular in

England. Then a most interesting group of St. Francis receiving the stigmata, which has greatly puzzled the guide-book makers. It occupies two panels. But we need not describe it, as we give a good illustration (ss. 32c). The legend is closely adhered to, save that the Crucified Seraph has but two wings. (This subject occurs also at Kenn, but there in one panel only.) St. Gabriel is represented a little further on, blowing a long horn, which is unusual, except where he forms part of the subject of "*la chasse mystique*."



S: CHRISTOPHER  
(BRADNINCH)  
SS. 31



A ROYAL SAINT.  
S: CATHARINE.?  
(ALPHINEGTON)

SS. 30B



S: ADRIAN.  
(BRADNINCH)  
SS. 32A

S: SEBASTIAN.  
(BRADNINCH)  
SS. 32B

Turning to the main screen at Bradninch, we find the four doctors on the doors of the north aisle, and the Annunciation and Visitation on the central doors. Next come some

unique figures, the Temptation and Fall of Man, the Expulsion from Paradise, and a figure holding a jaw-bone and standing over a prostrate soldier, which is, of course, meant for Samson. Then follow some figures whose identity it is impossible to establish, as they have no distinctive emblems.

At Buckland-in-the-Moor there are some curious grotesque figures painted on the east face of the screen, as well as some interesting saints on the western side. They are described by Mr. Keyser under the account of that screen. The screen is now (1908) taken down, and is lying in the workshops of the Misses Pinwill at Plymouth with a view to its restoration. Unfortunately, the beautiful paintings have suffered very greatly from ill-treatment.

At Hennock, perched on the summit of an almost inaccessible hill, high above the valley of the Teign, is an old church with a screen still beautiful in decay. (It belonged of old to the Abbot and Convent of Torre.) The screen bears a series of charming little figures, very delicately drawn, like miniatures in an illuminated manuscript.

Four are now most cruelly hidden by the steps of a modern pulpit. All were preserved, we may note, by being concealed (*o felix culpa!*) under the green baize that lined the high pews which formerly abutted on the screen.

Here we find St. Sitha, veiled with a rosary and keys; St. Erasmus, a most gruesome figure, bearing his entrails wound around a windlass; St. Roch showing his plague-spot, and a very quaint treatment of the Annunciation.

Here, too, is a very interesting figure, which at first puzzled us greatly, and of which we also give an illustration. It is a saint clad in the Dominican



STIGMATA OF S. FRANCIS (BRADNINCH)  
SS. 32c



St. Peter Martyr.  
Hennock

habit, with a sword in his head and a processional cross in his hand. The difficulty was to decide if it were meant for St. Thomas of Canterbury or St. Peter, Martyr. At first we were inclined to the former, but after two visits to study this figure, we came to the conclusion that it was undoubtedly the Dominican Martyr, St. Peter of Verona (ss. 33).

Mr. Keyser gives in his list "St. Thomas of Canterbury" (?). But he did not give sufficient weight to the Dominican habit. The cross is puzzling, as it certainly suggests an Archbishop, but since then we have found other representations of Dominican friars carrying a processional cross. It is probably meant for a preaching cross.

There is another figure of St. Peter, Martyr, in Devon, at Portlemouth, where he holds a large knife (ss. 34).

At Holne, amid the most romantic and beautiful scenery of Dartmoor, is a remarkable screen. Here we find a figure, which is perhaps meant for St. Pancras, and which, according to Mr. Keyser, is trampling on a Saracen. However, no trace of the Saracen now remains. The paintings are rudely done, and are very hard to decipher. We give an illustration of the beautiful group of the Coronation of Our Lady (ss. 35). Here, too, are the four Evangelists, side by side with the four Doctors of the Church, as Pope, Cardinal, Bishop, and Doctor of Theology.



ST. PETER MARTYR.

SS. 34



CORONATION OF OUR LADY.

(HOLNE)

SS. 35

But the most interesting painting on this screen is the last. It puzzled us for some time. It represents a young man, holding a falcon, not hooded, on his left wrist. He is clad in short red tunic, grey cloak and dark hose, and is holding up his right hand as though in command or argument. This is absurdly called (in the official list hung up in the church), "Our Saviour in the act of Benediction." It has been suggested that it may possibly represent the donor of the screen, especially as it has no nimbus. But this is not likely. As donor, the figure would be kneeling.

This figure probably represents St. Bavon of Ghent, who is often found in

Flemish paintings bearing a hawk. Husenbeth, however, would suggest that it is meant for the little known St. Jeron (not to be confounded with St. Jerome or with St. Gereon). This was a martyr of the ninth century, who is represented with a falcon as his emblem. He is said to appear on the roodscreen at Suffield in Norfolk, wearing a helmet, and holding a falcon, not hooded, on his left hand, while with his right he holds up a priest's black cassock thrown over a suit of mail, but so as to display one arm and one leg encased in armour. At North Tuddenham St. Jeron also occurs, clad in cassock, and holding his falcon. But hitherto no one has identified him in Devonshire. We give a drawing of the Holne figure taken from a tracing (ss. 36); it will be seen that there is no trace of priestly robe or of armour, and we therefore decide in favour of St. Bavon.



W.P.  
ST. BAVON OR  
(ST. JERON)  
SS. 36

The "correct" arrangement, which, according to Mr. Keyser, is that the female saints should be placed on the south side of the central doors, is more honoured in the breach than in the observance, for it is only kept in Devonshire at St. Andrew's, Kenn. On this beautiful screen are represented several remarkable figures, some of which are illustrated here (*vide* List following). In the north aisle we have St. Sebastian and St. Roch (treated much as at Whimple), St. Francis kneeling before the crucified seraph and receiving the stigmata (a most interesting subject which only occurs elsewhere at Bradninch), and St. Hubert, kneeling before the stag with the crucifix between his horns. Then come a series of apostles, the four doctors on the doors; and then St. Ursula holding two arrows, and surrounded by her virgin companions, then SS. Dorothy, Barbara, Apollonia as usual, then St. Anne teaching our Lady to read (a beautiful subject which only occurs here and at St. Mary Steps, Exeter), a female saint with palm and book, St. Helen, and St. Mary of Egypt, the famous penitent, also a unique figure, clothed only in her hair, and carrying three small loaves. Then, on the pier-casing, is represented the Annunciation and the Holy Trinity, both greatly defaced; and then St. Bridget of Sweden, St. Christina, holding a large arrow and trampling on a pagan, St. Genevieve of Paris, a beautiful figure, whose candle is being extinguished by a demon while an angel rekindles its flame, and St. Sidwell; then the four Evangelists on the doors, followed by St. Juliana, scourging a fat demon with much energy, an unknown Abbess holding a taper (perhaps St. Etheldreda), St. Faith (?) with a wooden crib, and St. Veronica. On another set of panels, kept apart from the screen, are four female saints, on the nimbus of one of them is inscribed *Ave Magdalene Maria*. Another bears in her hand a dove or other bird, and we are unable to identify this saint with any certainty, though it may possibly be meant for St. Agnes (ss. 103).

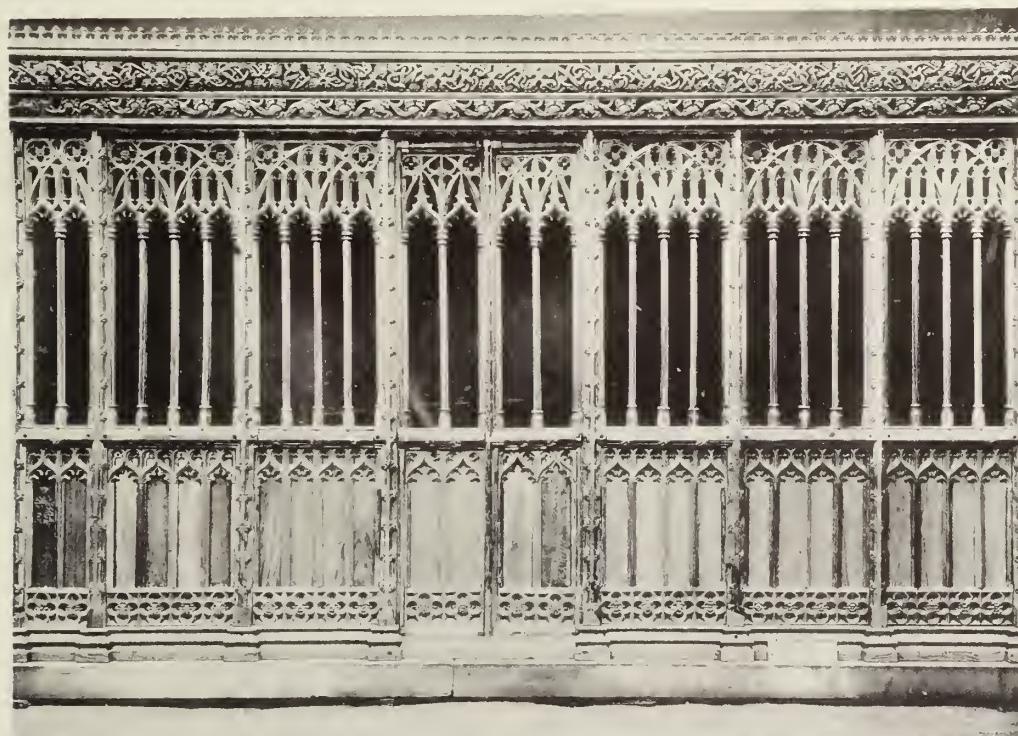
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## PLATE LXXX

DEVONSHIRE ROODSCREENS: EARLY XV. CENTURY TYPES (RECTANGULAR)



(A) ROODSCREEN : WILLAND



(B) ROODSCREEN : EXBOURNE

*(In this Screen the arched form may be observed within the rectangular heads of the fenestrations.)*



Of the magnificent screen of Kenton we have already spoken, but besides the main series of Apostles and Prophets, there are other saints in the north and south aisles. The most remarkable is St. Cecilia, a unique figure holding not an organ, but, strangely enough, a guitar in her hands. We give a drawing of this curious figure (ss. 37). The saints here are badly painted and very difficult to make out. St. Lucy is also represented, with a large sword in her neck.

At Portlemouth, near Salcombe, in the extreme south, is a curious series of rare saints. We give several illustrations.

The most interesting is that of a male figure with white hair and beard, white tunic and red cloak, holding a church in his right hand (ss. 38). This is identified by Keyser as St. Onolaus (Winwaloc, or Onslow), to whom the church was dedicated. As we have no better suggestion to make, we may accept this provisionally, but it is only right to point out that St. Winwaloc was an Abbot (*circa* A.D. 529), and this figure has no marks of the monastic vocation, either in habit or tonsure. Another unique figure, of which we give a drawing, is St. Cornelius, Pope and Martyr, with his horn (ss. 39). Here, too, are Sir John Schorne, St. Peter, Martyr, and St. Catherine of Siena. She wears a crown of thorns, and has a



St. CECILIA.  
(KENTON)  
SS. 37



St. ONOLAUS, L<sup>o</sup>  
St. WINWALOC  
(PORTLEOMOUTH)  
SS. 38



St. CORNELIUS.  
SS. 39



?  
SS. 40

heart in her right hand, and an open book in her left. She appears elsewhere in Devon only at Tor Brian and Wolborough.

Next but one to her is a very puzzling figure (ss. 40). Mr. Keyser calls it a "friar holding a crucifix," and suggests that it may be St. Francis of Assisi. It is certainly not a friar, as our drawing shows, but it is impossible to discover who it is meant to be. The artist who drew the Dominican

habit correctly, would certainly be acquainted with the more common one of the Grey Friars, and would not represent St. Francis with long hair and in a red cloak. From the garments he wears, and the general appearance of this saint, one might suppose that he was an Apostle, and if so, perhaps St. Philip, who is usually represented with a processional cross. But this is a mere conjecture.

The saints on this screen are all painted on a green ground. Several have been lost at the "restoration."

The unfortunate screen at Stokenham has been most cruelly treated with modern colour, and has a deplorable series of modern figures, of which the less said the better.

We now come to Tor Brian, which has one of the most interesting and curious series of saintly figures to be found in all Devon. In this extremely remote parish the people had evidently a passion for out-of-the-way saints, unless it were that some monk from a neighbouring abbey chose the subjects for them. It must, of course, be remembered that the donors usually chose the saints they wished represented as their gift to the Church, and the eccentricities of individual taste may account for much. At any rate, the series at Tor Brian is only second to Wolborough in interest.

On the centre of the screen the Apostles are found, but in the aisles we find St. Victor of Marseilles (ss. 41) with his windmill, St. Bernard, St. Catherine of Siena, and other rare saints. There is a female figure in red holding three crowns (or a triple crown ?) in her hands. She has a white veil on her head, and may be intended, as Mr. Keyser suggests, for St. Anne, mother of the Blessed Virgin. In a MS. book of Hours, cited by

Husenbeth, St. Anne appears bearing a triple crown in her left hand. (Why she should thus carry the papal tiara is not very clear.) Perhaps a more probable solution is that this figure represents St. Elizabeth of Hungary, who is frequently found in art bearing a double or triple crown. The red cloak would bespeak her royal rank, and the veil her widowhood. If so, this figure is unique. We give an illustration (ss 42).

Here, too, is St. Vincent, a deacon holding two, or perhaps three, cups (or cruets ?), a napkin and a book, just as he does in his statue in Henry VII's Chapel, and in the window at Peyhembury. But this figure bears no resemblance to the unknown clerk at Plymtree. We find, too, St. Helen, St. Dorothy, St. Sitha with her keys, and St. Alexis with his ladder (ss. 48). Next to St. Alexis comes St. Apollonia, not St. Lucy, as Mr.



S<sup>t</sup> VICTOR.  
(TORBRYAN)

SS. 41



S<sup>t</sup> ELIZABETH. ?  
OR  
S<sup>t</sup> ANNE

SS. 42

Keyser says, and then another Virgin Martyr, stripped to the waist, with arrows in her breast. Mr. Keyser calls this figure St. Sebastian, but it is evidently a female saint, as is clear from our drawing (ss. 44). We take it to be St. Ursula.

Then comes a very mysterious figure (ss. 43). It represents a priest in a red chasuble over the black habit of a monk. He holds a dragon by a chain. This Mr. Keyser notes as St. Norbert. He has not, however, exercised quite his usual care at Tor Brian, for this figure is a priest vested in a red chasuble, not, as he says, a deacon in dalmatic. Moreover, it certainly cannot be St. Norbert, who was a bishop, and wore a white habit, as everyone in this part of Devon would have known. We imagine that this is another representation of the very interesting Breton saint Armil or Armgill, in Latin, Armagillus.

In Henry VII's Chapel, Westminster, is a statue representing a bearded man, vested in a chasuble with a scapular over that. Both hands wear iron gauntlets. With one he leads a dragon bound in his stole, while the other holds a closed book. This figure long puzzled the antiquaries, and the late Mr. J. T. Micklethwaite, in his valuable paper on the imagery of this chapel (*Archæologist*, Vol. XLVII, p. 361), confessed that he was baffled and could only suggest that it was possibly meant for St. Simon Stock, or St. Gilbert of Sempringham.

Another more fascinating hypothesis was that this figure represented the mysterious image of "All Hallows" (All Saints), which we often find alluded to in mediæval wills referring to churches dedicated to All Hallows or All Saints. Indeed, how one image could possibly be made to represent All Saints has long been a puzzle. Yet we find bequests such as that of John Rodon, of Gresford, Sergeant-at-arms to Henry VIII (1512), who says—"I will that my executors by a yerde and a quarter of velvet to make All Halowes o coote and paie for the making." The image which could be clothed in a velvet coat must have been a single one. Mr. Micklethwaite at one time thought that the mysterious figure at Westminster was an attempt to represent All Saints as a figure clothed in the habits of a monk, a soldier, and a priest. But this idea had to be given up.

The puzzle was solved by the late Henry Bradshaw, who pronounced this figure to be a representation of St. Armil of Ploërmel in Brittany. He also stated that Henry VII regarded St. Armil as one of his patrons, because he had come to venerate him during



SS. 43  
ST. ARMIL.  
(GORBRYAN)

SS. 43

SS. 44  
ST. URSULA.  
(GORBRYAN)

SS. 44

his exile in Brittany, and he ascribed his successful expedition to win the crown of England to the prayers of this saint. Unfortunately, we have been unable to discover Mr. Bradshaw's authority for these statements which were accepted by Mr. Micklethwaite, and by the late Mr. Garner. However, he is himself an authority that one may follow without fear. Henry VII, who passed so many years of exile in Brittany, and who no doubt regarded as the turning-point of his career that Christmas Day, 1483, when in the Cathedral of Rennes he made a solemn vow to espouse Elizabeth of York, if he should gain the crown, may well have had occasion to form devotion to a saint who was so greatly venerated in the territory of Rennes.

St. Armil is also represented in an altar-piece in the church of the Benedictine nuns of Romsey, of which Abbey Henry VII was a benefactor. He is here in armour under the chasuble, but his hands are bare. If this figure at Tor Brian is (as we suppose) a third representation of the same little-known saint, it is certainly a very interesting discovery. St. Armil was venerated in Kent. A certain Edward Bolney (1528) left to the light of St. Armygill in St. Andrew's Church, Canterbury, a taper of half-a-lb. of wax. (*Testamenta Cantiana*, 1907, p. 45.) The saint also had images at Brenchley and Yalding in West Kent. In the Sarum Missal there is a mass in his honour. We also find St. Armil venerated in Cornwall. At Stratton (Bude) a new roodloft having to be erected in 1531, a contract was entered into which includes the following : "Two altars of timber, of St. Armell and the Visitation of our Blessed Lady, with tabernacles for the same at both ends of the said roodloft, one by the south wall, the other by the north wall of the church, wrought after the pattern and workmanship of St. Kew."

St. Armil or Armygill, whose feast is kept in most of the Breton Dioceses on August 16th, was a British saint who came over to Brittany from our country in the fifth century. (The Bollandists give his dates as 482-552.) He landed with some companions at Ack in the diocese of Léon, now called after him Plou-Arzel. Here he lived holily (it would seem that he was already a priest) until the fame of his virtues and miracles attracted the attention of Childebert, King of France, who called him to his court, where he remained six years. At last he obtained permission to retire, and the king gave him land in the neighbourhood of Rennes, on the banks of the river Sèche, where he built a monastery. This place is now called St. Armel des Boschaux. Here he vanquished a dragon that ravaged the country, and binding it in his stole led it to the top of a hill now called Mount St. Armel, whence he commanded it to throw itself into the Sèche. "*Monstrum stolla colligavit et in aqua suffocavit.*" His relics are preserved at Ploërmel, in the parish church. The legend (taken from the ancient Breviary of Léon) does not give any explanation of his being represented in the curious costume in which he appears at Westminster and Romsey. At Tor Brian there are no signs of armour, and the monastic tunic is beneath the chasuble.

Although the figure at Tor Brian has not all the peculiar characteristics of the representations of St. Armil at Westminster, still it seems most probable that it is meant for this saint. It is true that exactly the same legend of the vanquished dragon is

PLATE LXXXI

DEVONSHIRE ROODSCREENS:  
PERPENDICULAR (XV. CENTURY) FAN-VAULTED TYPES



(B) Roodscreen : BRADNINCH  
*(A typical perpendicular Screen, with the added enrichment of the small "tilting" shields in the tracery.)*



(A) Roodscreen : BROADHEMPSTON  
*(This Screen is of the ordinary perpendicular type, but has the central mullion in each light.)*



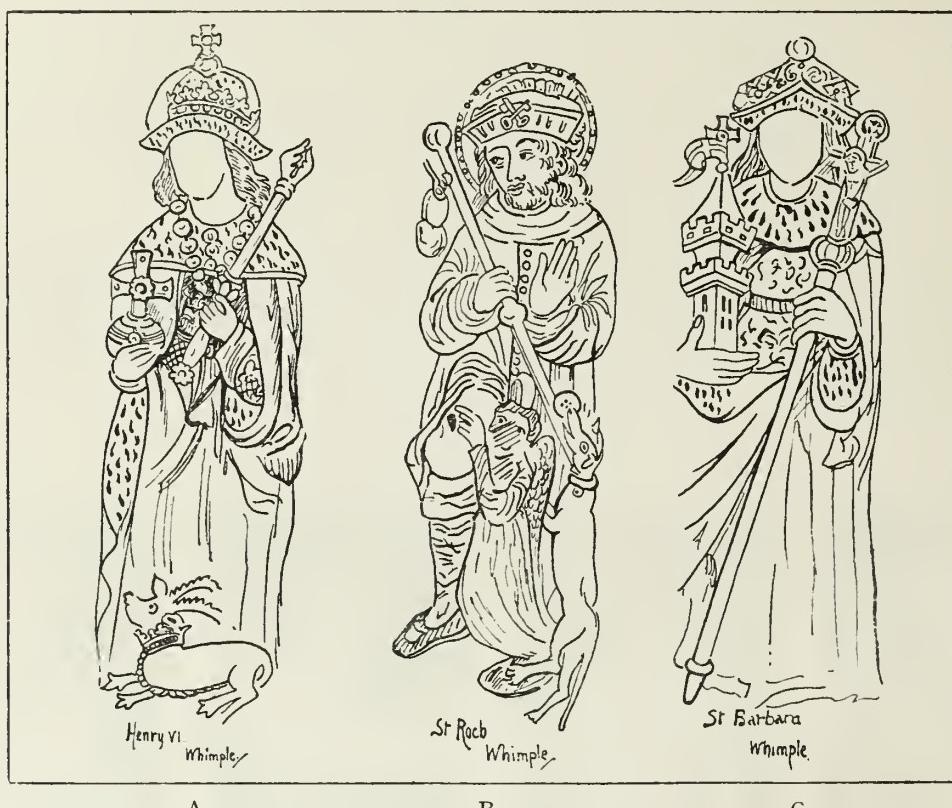
recounted of St. Romain of Rouen, and also of St. Vigor, but these saints are represented as bishops, whereas this is a simple priest and monk. And Henry VII's popularity in the West Country makes it likely enough that St. Armil should be represented here, especially as the people at Tor Brian seem to have had a *penchant* for somewhat out-of-the-way saints.

At Ugborough there are also rare and curious figures, but as, unfortunately, the present writer has been unable to visit this screen, he has to depend on Mr. Keyser's notes, aided by drawings and photographs. This is the more to be regretted as Mr. Keyser remarks that "besides the twelve sibyls there are several rare saints, some of whom can hardly be identified." He adds "in the subject of the Adoration of the Magi, the third of the Wise Men has evidently been repainted, and now appears in trunk hose with a sword in right hand and head in left. There are one or two other figures of the same late date, and in the subject of the martyrdom of St. Sebastian the costumes of the soldiers who are shooting at him are very remarkable."

We give an illustration of the martyrdom of St. Sebastian (ss. 45), and as to the date of the costumes we may remark on the authority of experts at the South Kensington Museum, that there is nothing to warrant the supposition that they are later than the reign of Philip and Mary. It is most unlikely, to put it mildly, that they should have been painted during the reign of Elizabeth or of James I.



At Whimble, eight most beautifully-painted figures were discovered turned upside down and used as steps for the Jacobean pulpit. They are larger than usual and six of them have an architectural background. They are, unfortunately, placed in a very dark place under the tower, where it is absolutely impossible to photograph them. Mr. Keyser, however, had water-colour drawings made of several of these figures, and by his kind permission we are allowed to reproduce them in black-and-white (ss 46). The church at Whimble has been entirely rebuilt, with the most disastrous effect, but these paintings



A

B

C

SS. 46

make it well worth a visit. The most interesting is that of King Henry VI, whose cause of canonization was only stopped at Rome by the Reformation. His shrine was to have been in the easternmost chapel of Henry VII's Chapel, Westminster, and there the niche which once held his image can still be seen, marked by a rose and the initials "H. R." The holy king has a rosary round his neck. The white antelope lies at his feet. This has been mistaken for the white hart which was the badge of Richard II, so the list hung in the church calls this saint Richard II! Here, too, an evident St. Barbara, with her tower, long flowing hair and female costume, is called in the same list *St. Philip the Apostle*, just because she bears a processional cross, while the balance of the sexes is

preserved by St. John Baptist, who, as already mentioned, is actually described as the child-virgin, St. Agnes, simply because he bears a lamb ! This common symbol of the Precursor, in reference to his words "Behold the Lamb of God," seems to be a puzzle to many. St. Sebastian, tied to a tree, is pierced with no less than seventeen arrows. St. Clement, Pope, who is here represented with his anchor occurs elsewhere only at Ashton. The other saints represented are St. Roch, St. Apollonia, and St. Sidwell.

The most interesting set of screens at Wolborough, the parish church of Newton Abbot, is very fully described by Mr. Keyser, who has, however, made a few mistakes in the identification of the figures. Here not only does a screen go across nave and aisle, but the aisle-screens are returned to surround two shallow transeptal chapels. This screen has been much repainted, but it still contains a most remarkable series of saints, of whom sixty-five can still be made out. Though the church belonged to the Norbertine canons of Torre Abbey, the screen was evidently painted under Cistercian influence, no doubt by the monks of Buckfast. Thus we have a whole set of Abbots in white, including St. Bernard, who bears a large cross (and what is more remarkable), St. Maurus, a black Benedictine, who is here habited in white. This figure is labelled *Maure*, which Mr. Keyser has read Maura and describes as an Abbess. The Benedictine hood, when on the head, has much the appearance of a veil, and this has deceived the learned antiquary, who describes also several other abbots on this screen as abbesses. The reader will find an illustration of St. Maurus appended (ss. 47), which will convince him that it is indeed a monk and not an abbess. Nor is there any Abbess St. Maura known to exist.

The tonsured heads of these abbots can clearly be seen under their hoods. One of these white abbots, with an open book, is no doubt intended for St. Benedict. Cistercians painted the Benedictine saints in their own white habit, and Benedictines (as can still be seen at Subiaco) painted the wicked monks who tried to poison St. Benedict as Cistercians !

At Wolborough, among other rare saints, probably appears St. Bridget of Sweden, a crowned Abbess, with open book. She is also found at Kenn, writing her revelations under the dictation of the Holy Ghost, a most interesting figure, miscalled St. Scholastica in the list hung up in that church simply because of the dove. The famous Bridgettine Abbey of Syon possessed a good deal of property in Devon, in which county, after many and long wanderings the community is now happily settled.

Among other uncommon figures at Wolborough (whose names are fortunately inscribed on the panels, though with remarkable orthography) occur St. William of York,



SS. 47

St. Etheldreda (*St. Audeiri eli*), St. Gertrude (of Nivelles, says Mr. Keyser, and this is more probable than that it should be the great St. Gertrude), St. Ursula, bearing a ship

with her maidens under her mantle, St. Adrian with an anvil, St. Leodegar (Leger or Logier) with a pickaxe, St. Victor of Marseilles with the arm and sail of a windmill, and many others which we forbear to mention here, since they are given in full in the list appended to the account of this screen. We are, fortunately, able to give illustrations of most of the rare figures. Unfortunately, many of them have been so abominably daubed and repainted that it is quite impossible to be sure what they really represent, or what they once were like. The modern paint ought, if possible, to be removed from these panels.

One of the most interesting figures is that of a saint holding a ladder (ss. 48). Mr. Keyser identifies this as "St. Leonard or Emmeran." It is certainly neither, but St. Alexis. St. Emmeran, Bishop of Ratisbon and Martyr, has indeed a ladder as his emblem, but he was a saint quite unknown in England. We are not aware that St. Leonard ever bears a ladder as his symbol, and he occurs on this same screen with his proper emblems, a crozier as Abbot, and fetters. We were at first inclined to think that this figure with the ladder (which also occurs at Tor Brian) represented Jacob, as Abraham and Isaac both occur (named)



SS. 48  
S. ALEXIS.  
(GORBRYAN)

SS. 48

on this screen. But Mr. Aymer Vallance, F.S.A., has convinced us that it really represents St. Alexis. This very popular saint (who occurs in the Golden Legend) lived and died under a staircase in his father's house at Rome. The staircase (which is shown in his church on the Aventine) is here, somewhat inadequately, represented by a ladder. But that there can be no doubt of the identification is proved by the fact that in a fifteenth century Dutch Passionale (or Golden Legend), probably printed at Delft, and now in the possession of Mr. Vallance, St. Alexis is found with a ladder just as he is at Wolborough, and also at Tor Brian. We give an illustration of this figure (ss. 49).

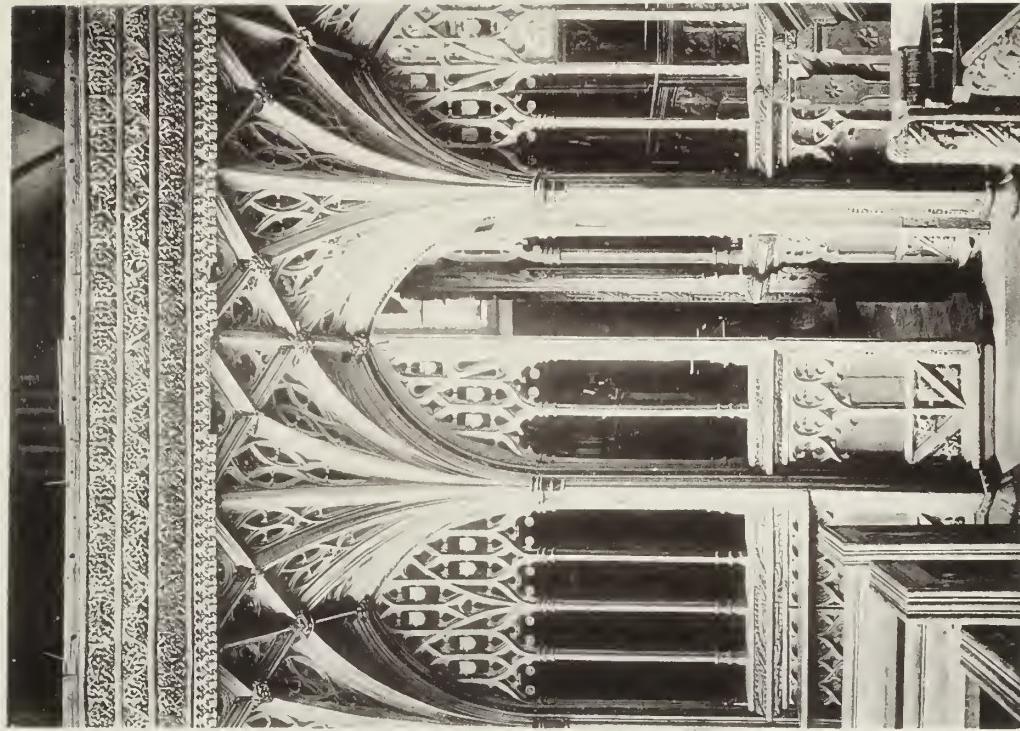
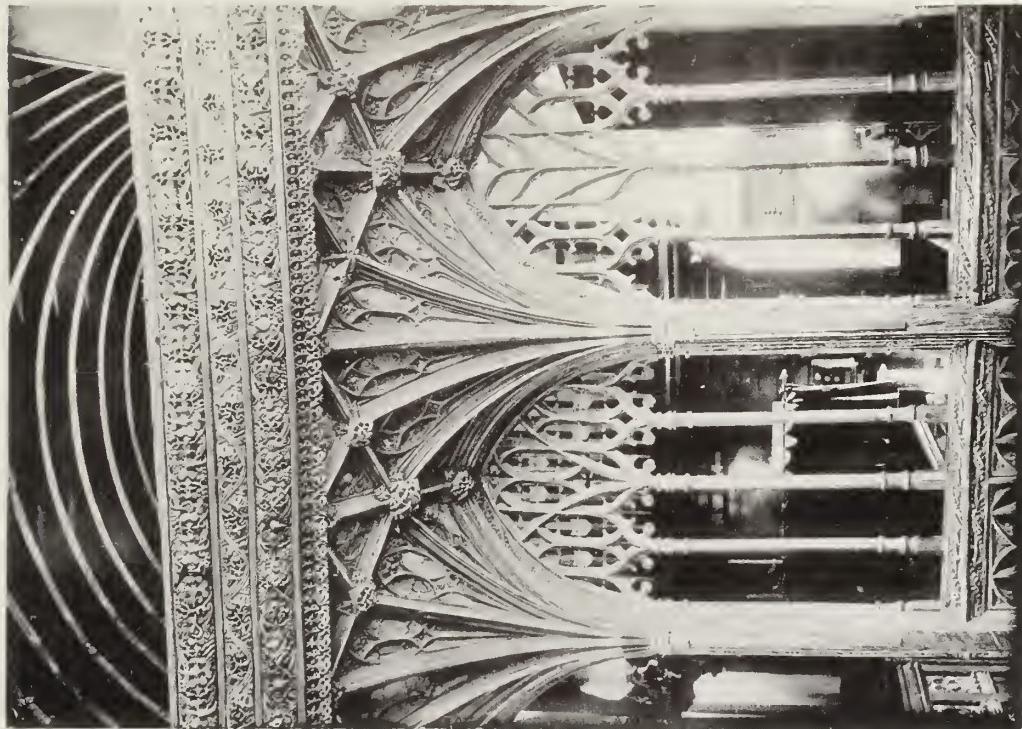


SS. 49

PLATE LXXXII

DEVONSHIRE ROODSCREENS:

THE 'EXE VALLEY TYPE OF PERPENDICULAR SCREENWORK.



(A) Roodscreen: KENTISBERE

(B) Roodscreen: CHUMLEIGH



The paintings on the screen of the north transeptal parclose at Wolborough are greatly effaced, while those that remain on the screen across the north aisle are in a good state of preservation. Those on the main chancel screen are much repainted, the figures on the doors are quite new and very bad. The first five on the screen across the south aisle are fortunately not repainted, but are much defaced, but those on the doors are all new and bad, while those that follow are so re-painted and daubed over that it is impossible to make anything certain of them. These include St. Leonard, St. Petronilla, St. Olave (?), and a figure holding a closed book, with a napkin or stole over his arm which Mr. Keyser calls St. Paul of Constantinople. We do not know who it is meant to be, but are all but sure that it will not be this obscure Eastern saint, who was quite unknown in England. In any case, the state in which the panel now is makes it impossible to dogmatise as to what saint may have been meant.

There are some original but greatly defaced figures, including the Annunciation, on the screen enclosing the south transeptal parclose.

For the correction of another saint in Mr. Keyser's list we are indebted not to our own observation, but to information given us by the Rev. E. C. Long, curate of Wolborough.

Mr. Keyser says (p. 21) : "On the screen across the south aisle, is, first a female saint crowned and holding a cup and book. Similar representations of this saint occur on other screens, and it is not clear as to who is here intended. It seems to be either St. Lucia or St. Joan of Valois, the latter perhaps being the more probable, as in this instance the figure is crowned."

Mr. Long assures us that on careful examination of this painting it is clear that it is not a cup which this saint is holding, but a heart. Closer inspection, too, proves that the crown is really a crown of thorns. Thus this figure is quite evidently another example of St. Catherine of Siena, and neither St. Joan nor St. Lucy.

The saint holding two daggers, or rather holding one in his hand, and having another, sheathed, in his girdle, is described by Mr. Keyser as either St. Olave or St. Edward the Martyr (ss. 50). St. Olave's popularity in England does not seem to have long survived the Danish period of our history, from which epoch the numerous churches (one at Exeter) consecrated under his invocation all seem to date. The bearded figure, on the other hand, does not suggest the youthful St. Edward. There is, however, a presentation of St. Olave on the roodscreen at Barton Turf in Norfolk, so that this may be another example of this saint, whose name is still commemorated in that of Tooley Street.



W.R.  
St. OLAVE. ?  
(WOLBOROUGH)

ss. 50



A PROPHET.

SS. 51A



A PROPHET.

SS. 51B



A PROPHET. (ASHTON)

SS. 51C

Few of the screens are painted on their eastern sides, but one very remarkable exception is at Ashton. Here the Lady Chapel in the north aisle has a splendid series of prophets with scrolls, both on the main screen and on the parclose. (Plate LXX.) These are eight large half-length figures of very remarkable execution. Some have conjectured that they are portraits of the Chudleigh family, who had their seat here. The tradition in the village is that they were monks of Canonsleigh Abbey, who were murdered in an adjoining wood. A glance at the illustrations (ss. 51A, B, C) is sufficient to show that they cannot be meant for monks. They are evidently meant for prophets, but, on the other hand, it seems clear that they are portraits. There are said to have been eight sons of the Chudleigh family at the time, and this corresponds to the number of figures. One only has a monk's tonsure, the others are certainly laymen. One bears the legend "*Maria Virgo concipiet*"; the next, "*Et vocabitur Emmanuel*"; the third, "*Surgite nolite timere*"; the fourth, "*Lex per Moisen signata est*"; the fifth, "*Et prophete per Eliam*"; referring to the Transfiguration. These are on the parclose. On the main screen the figures bear texts with reference to the Last Judgment, while on the doors between them there is an exquisite representation of the Annunciation. Equally beautiful is the Visitation on the chancel side of the parclose screen, close to the altar. The scroll has the inscription, "*Et exultavit infans in utero ejus*," while next to this is a prophet with the inscription "*Elizabeth sterilis peperit*." (The church is dedicated to St. John the Baptist.) These are, perhaps, the most remarkable paintings still existing in Devon. We have given illustrations of the Annunciation, the Visitation, and four of the prophets. The western side of the screen has also a very fine series of saints on its panels and the church as a whole is most interesting and well-cared for. The screen was taken down at the beginning of 1908 by Mr. Herbert Read,

in order to replace its lost vaulting. It has now been re-erected in greatly enhanced beauty.

If it were necessary, nowadays, to put in a plea for the roodscreens (and sad episodes of wanton destruction even in our own time force us to fear that the Philistine has still power in the land), we would point to the blank they leave when they are removed. Anyone who has entered one of these Devonshire churches which has been robbed of its principal glory by ignorant or misguided restorers, so-called, will know how chilling a sense of desolation they inspire. Just before leaving Devonshire the present writer visited a fine church which once boasted a magnificent screen decorated with figures of saints, of which a few fragments still remain, it is said, in the Vicarage, although enquiries after them have met with no reply. The screen itself disappeared in 1848.

A celebrated architect used to say that he never went to the re-opening ceremony of a church which he had restored because of the terrible things that were usually said or sung at the service. Thus a bishop, on one occasion, mounted the pulpit, and after rolling his eyes round the restored building, gave out with much solemnity, "My house shall be called a house of prayer, *but ye have made it a den of thieves.*"

On another occasion, the special hymn chosen ran :

The powers of hell have done their worst.

We felt this forcibly at this church, which shall here remain nameless. The thieves had stripped it of every atom of its glorious carved oak, a new pitch-pine roof of the most meagre design and most hideous tint, corresponded only too well with the varnished pews which filled the nave and the frightful early Victorian stalls of the same beloved material, which rose in all their horror in the now naked and denuded chancel.

The Caen stone reredos of three gables and the pulpit of the type known to the profane as a "parson cooler" completed the furniture of the building. All was neat, tidy, Philistine, and profoundly depressing. The roodloft staircase was walled up, the plaster stripped from the rough stone walls, and of the ancient glories of the church not a vestige remained but the tracery of a few of the windows, now filled with glaring modern glass, and the poor scraped columns of the nave arcade.

One thought of the parable of the house empty, swept and garnished, and fled, feeling that here, indeed, "the powers of hell had done their worst."

#### NOTE

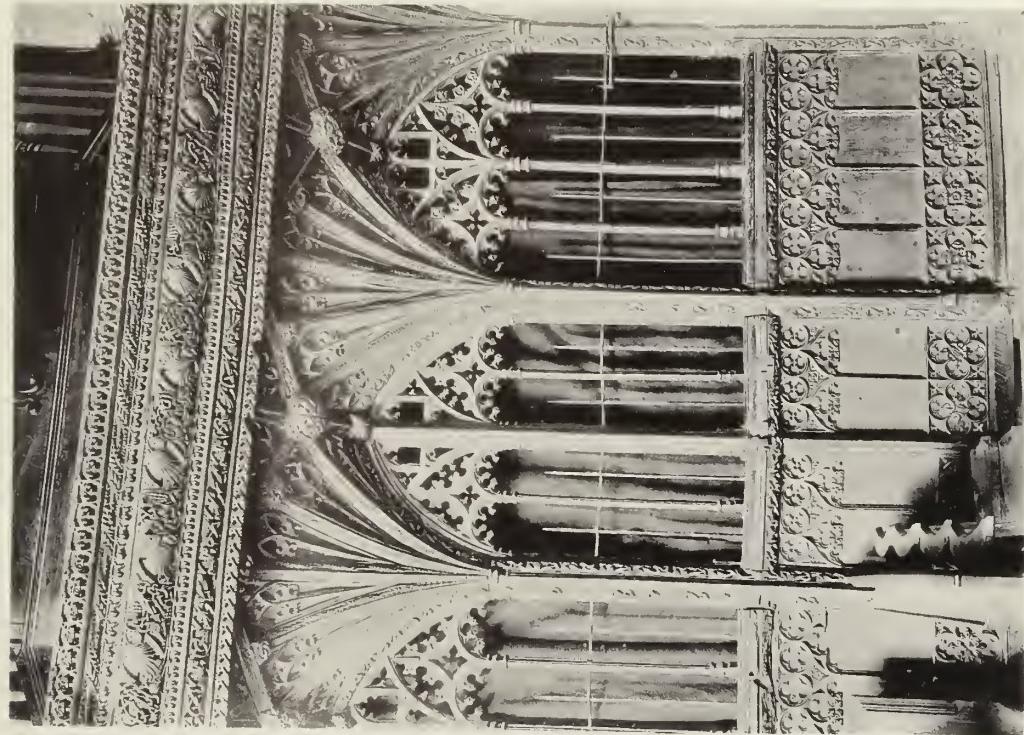
A word may be added as to the illustrations representing the saints, which are for the most part due to the skill and patient care of Mr. Wilfrid Pippet. Though excellent in themselves, and as faithful as, under the circumstances, it was possible to make them, they are yet inadequate representations of the originals. This was inevitable, as Mr. Pippet was unable to visit the screens and draw them from the originals, but had to trust to photographs, tracings, and drawings made by others. Besides this, the lack of colour detracts necessarily from their value. But every possible care has

been taken to secure fidelity, and our artist has taken extraordinary pains to get his drawings as exact as possible. No one, who has not made the attempt, can imagine how extremely difficult it is either to trace or to photograph these ancient paintings obscured, as they are, by the neglect and ill-usage of centuries, and in many cases all but indecipherable. The writer owes special thanks to the many kind friends who have helped him in the task of securing these copies. To the monks of Buckfast Abbey, to the Vicars of Portlemouth, Kenton, Plymtree, Tor Brian, and Ipplepen, to the Rev. E. C. Long, of Wolborough, to Miss Cargill, of Chudleigh, he gratefully acknowledges no small debt. Some of the drawings are taken from excellent photographs by Mr. John Stabb, of Torquay. The Very Rev. Prior McAdam, C.R.L., of Swanage, gave the photograph of the interesting fragment of the Whitford screen. But it would be impossible to particularise all the kind friends, many of them only known through correspondence, who have contributed to make the series as complete as possible, and have so greatly lightened the writer's task. To one and all he tenders warmest thanks.

D. B. C.

PLATE LXVIII

DEVONSHIRE ROODSCREENS:  
THE DARTMOUTH AND LAPFORD TYPES



(A) Roodscreen: Dartmouth



(B) Roodscreen: Lapford



# ALPHABETICAL LIST OF SAINTS, ETC.

with names of Churches where found

## ABBESS

KENN (holding taper, not crowned).  
WOLBOROUGH (crowned) (St. Bridget of Sweden).  
WOLBOROUGH (much defaced, holding flowers).



**ST. AGATHA  
(HEAVITREE)**  
SS. 54

## ABBOT

WOLBOROUGH (three) (one St. Benedict (?)).

## ABRAHAM

WOLBOROUGH (ss. 53).

## ADAM AND EVE

EXETER CATHEDRAL.

## ADORATION OF THE MAGI

BUCKLAND-IN-THE-MOOR (ss. 12).  
PLYMTREE.  
UGBOROUGH.

## ST. ADRIAN

(M., an officer in the Roman army, who, having persecuted the Christians, was so moved by their patience, that he embraced their faith, and suffered many torments and a glorious martyrdom at Nicomedia, about A.D. 306)

BRADNINCH (?) (ss. 32a).  
WOLBOROUGH.



**ST. AUBERT.**  
SS. 61

## ST. AGATHA

(V.M., suffered at Catania, in Sicily, A.D. 251)

HEAVITREE (ss. 54).  
HOLNE (?) (or St. Apollonia).  
UGBOROUGH.  
WIDECOMBE-ON-THE-MOOR.  
WOLBOROUGH (or Agnes).

## ST. AGNES

(V.M., beheaded at Rome, A.D. 304, in her fourteenth year)

KENN (?) (ss. 103).

KENTON.

PLYMTREE (ss. 16).

UGBOROUGH (or Lucia).

WOLBOROUGH (?) (or Agatha).

**ST. ALBERT THE CARMELITE**  
(C., Patriarch of Jerusalem. He compiled the Carmelite Rule, A.D. 1209)

ALPHINGTON (?) (ss. 27).

## ST. ALEXIS

(C., fifth century; most generous in almsgiving, in early youth gave up great wealth for a life of abject poverty).

TOR BRIAN (ss. 48). (See ss. 49 as depicted in an old Dutch Passionale of the XV-XVI centuries.)

WOLBOROUGH.

## ROODSCREENS AND ROODLOFTS



ABRAHAM (WOLBOROUGH)

SS. 53

## ST. AMBROSE

(B.C.D., Bishop of Milan in the fourth century; baptized St. Augustine of Hippo).  
ASHTON (ss. 56).  
CHIVELSTON (?).  
EXETER (St. Mary Steps).  
HOLNE.  
KENN.  
MANATON.  
WIDECOMBE-ON-THE-MOOR.

AMOS  
(Prophet)

CHUDLEIGH.  
IPPLEPEN.  
KENTON.  
STOKE GABRIEL.

ST. ANDREW  
(Ap.)

ALPHINGTON.  
BOWRINGSLIE (from South Huish)  
BUCKLAND-IN-THE-MOOR.  
CHIVELSTON.  
CHUDLEIGH.  
DARTMOUTH.  
EXETER (St. Mary Steps).  
HOLNE.  
IPPLEPEN (ss. 55).  
KENN.  
KENTON.  
MAMHEAD.  
MANATON.  
SOUTH MILTON (?).

SHEPFORD.  
PETER TAVY.  
TOR BRIAN.  
TRUSHAM.  
WIDECOMBE-ON-THE-MOOR.  
WOLBOROUGH.

## ANGEL

EXETER CATHEDRAL (appearing to Zacharias).  
HOLNE (with musical instrument. Also an Archangel).

PLYMTREE (with St. Roch).  
TOR BRIAN (two).  
UGBOROUGH (two, adoring).

ST. ANNE  
(Mother of B.V.M.)

EXETER (St. Mary Steps).  
KENN (in both, teaching Our Lady to read)  
(ss. 57).  
TOR BRIAN (? or St. Elizabeth of Hungary)  
(ss. 42).

## ANNUNCIATION

ASHTON (ss. 25).  
BOVEY TRACEY.  
BRADNINCH.  
BUCKLAND-IN-THE-MOOR (ss. 59).  
EXETER (Cathedral).  
HENNOCK.



ST. ANDREW (IPPLEPEN)

SS. 55



ST. AMBROSE (ASHTON)

SS. 56



ST. ANNE (KENN)

SS. 57

ANNUNCIATION—*continued*

KENN.

PLYMTREE (ss. 11).

UGBOROUGH.

WOLBOROUGH.

## ST. ANTHONY THE HERMIT

(Abbot, Patriarch of Monks, died A.D. 356)

ASHTON (ss. 9).

EXETER. (St. Mary Steps).

HOLNE (?).

KENTON.

PLYMTREE (ss. 6).

## ST. APOLLONIA

(V.M., suffered at Alexandria, in her old age,  
A.D. 249)

ALPHINGTON (?).

ASHTON (ss. 58).

COMBE MARTIN.

EXETER CATHEDRAL.

HOLNE (or St. Agatha).

KENN.

KENTON.

MANATON.

SOUTH MILTON.

TOR BRIAN.

UGBOROUGH.

WHIMPLE.

WIDECOMBE-ON-THE-MOOR.

WOLBOROUGH.



SS. 59

## APOSTLES

(not named)

ALPHINGTON (three).

BOVEY TRACEY (twelve) (ss. 19, two).

BRIDFORD (twelve).

COMBE MARTIN (two).

DITTISHAM (several).

IPPLEPEN (two).

LUSTLEIGH (?).

SOUTH MILTON (two).

STOKENHAM\*.

## ARCHBISHOP

ASHTON (probably St. Thomas of Canterbury).

HENNOCK (probably St. Thomas of Canterbury).

PLYMTREE (probably St. Thomas of Canterbury).

TOR BRIAN (two).

WOLBOROUGH (three).

## ST. ARMIL

TOR BRIAN (ss. 43).

## ASCENSION OF OUR LORD

EXETER CATHEDRAL.

## ASSUMPTION OF OUR LADY

UGBOROUGH.

## ST. AUBERT

(B.C., Bishop of Arras and Cambray in the  
seventh century)

WOLBOROUGH (ss. 61).



SS. 60



SS. 58

## ST. AUGUSTINE OF HIPPO

(B.C.D., son of St. Monica ; died A.D. 430)  
 ASHTON (ss. 60).  
 EXETER (St. Mary Steps).  
 HOLNE.  
 KENN.  
 MANATON.  
 WIDEcombe-on-the-Moor (?).

## BAPTISM OF OUR LORD

EXETER CATHEDRAL.

## ST. BARBARA

(V.M., suffered at Heliopolis in Egypt, c. A.D. 306)

COMBE MARTIN (?).  
 HOLNE.  
 KENN.  
 KENTON.  
 MANATON.  
 PLYMTREE.  
 TOR BRIAN.  
 WHIMBLE (ss. 46C).  
 WOLBOROUGH.

## ST. BARNABAS

CHIVELSTON (?) (or St. Stephen).  
 STOKENHAM (?).

## ST. BARTHOLOMEW

BERRY POMEROY.



St. BRIDGET (KENN.)  
 (OF SWEDEN.)

SS. 62

ST. BARTHOLOMEW—*continued*

BUCKLAND-IN-THE-MOOR.  
 CHIVELSTON.  
 CHUDLEIGH (ss. 18a).  
 COMBE MARTIN.  
 DARTMOUTH.  
 EXETER (St. Mary Major).  
 " (St. Mary Steps).  
 HOLNE.  
 IPPLEPEN.  
 KENN.  
 KENTON.  
 MANATON.  
 SOUTH MILTON.  
 STOKE GABRIEL.  
 PETER TAVEY.  
 TOR BRIAN.  
 WOLBOROUGH.

## ST. BAVON

(Anchoret, Patron of Ghent, A.D. 630 (October 1st))  
 HOLNE (ss. 36).

## ST. BENEDICT

(Abbot, Patriarch of Western Monks, born A.D. 480, founded his Order at Subiaco, early in the sixth century)

WOLBOROUGH (?)

## ST. BERNARD OF CLAIRVAUX

(He founded the Cistercian Order, and preached the Second Crusade. He died A.D. 1153)

CHERITON BISHOP (?).  
 TOR BRIAN (?).  
 WOLBOROUGH.

## BISHOP

ALPHINGTON.  
 ASHTON.  
 BRADNINCH.  
 CHERITON BISHOP.  
 CHIVELSTON (St. Ambrose (?)).  
 EXETER (College of Vicars Choral ; seven Bishops of Exeter).  
 HOLNE (St. Boniface (?)).  
 " (St. Nicholas (?)).  
 MANATON (St. Nicholas (?)).  
 PLYMTREE.

## ST. BLAISE

(B.M., Bishop of Sebaste in Armenia ; martyred A.D. 316)

ASHTON.  
 CHERITON BISHOP.  
 EXETER (St. Mary Steps).  
 MANATON.

## ST. BONIFACE

(Bishop, O.S.B., born at Crediton ; Apostle of Germany, where he was martyred, A.D. 755)

HOLNE (?).

## BRENTINGHAM

(Bishop of Exeter)

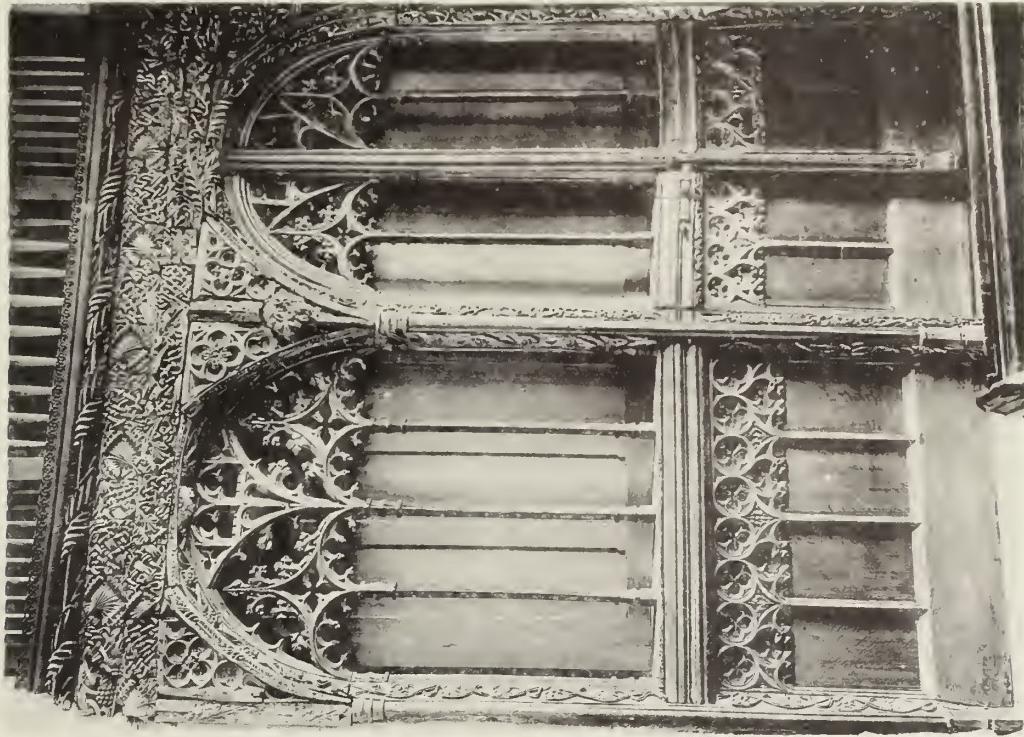
EXETER (College of Vicars Choral).



St. CATHERINE.

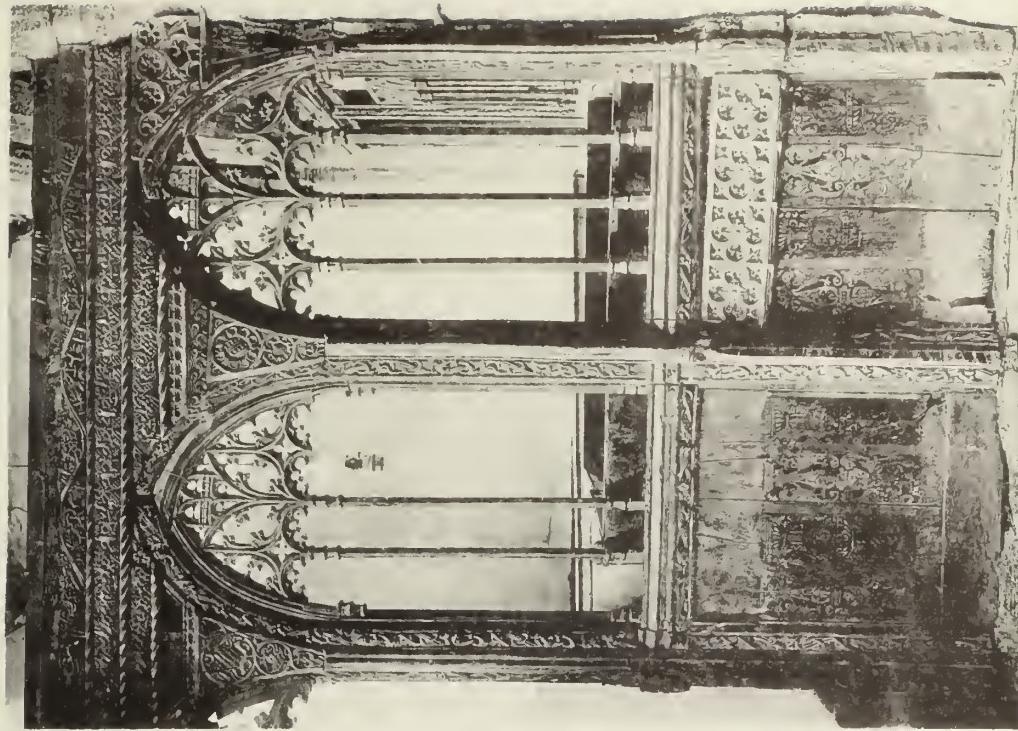
SS. 63A

PLATE LXXXIV  
DEVONSHIRE ROODSCREENS.  
(DARTMOUTH TYPE)



(A) Roodscreen: PORTLEMOUGH

(Both these Screens have undergone a species of mutilation common in this country, the bressummers or beams carrying the loft having been removed, and the cornice enrichments roughly attached to the face of the Screen.)



(B) Roodscreen: CHIVELSTONE

(Both these Screens have undergone a species of mutilation common in this country, the bressummers or beams carrying the loft having been removed, and the cornice enrichments roughly attached to the face of the Screen.)





ST. CATHERINE.  
OF SIENA.  
(GORBRYAN)  
SS. 63B



(?) ST. DOROTHY  
OR ST. CECILIA.  
SS. 63C



ST. CHRISTINA.  
(ALPHINGTON)

SS. 64



ST. CLEMENT.  
(ASHTON)

SS. 65

ST. BRIDGET OF SWEDEN  
(Queen, widow; foundress of the  
Bridgettines, died, A.D. 1373)

KENN (ss. 62).  
WOLBOROUGH (?) (crowned abbess).

#### BUILDING OF SECOND TEMPLE

EXETER CATHEDRAL.

ST. CATHERINE OF  
ALEXANDRIA

(Virgin, beheaded, by order of the  
Emperor Maximinus II)

ALPHINGTON (?) (with book and sword)  
(ss. 30B).

ASHTON.

HENNOCK (crowned).

HOLNE.

KENN (ss. 63A).

KENTON.

SOUTH MILTON.

PLYMTREE.

WIDECOMBE-ON-THE-MOOR.

WOLBOROUGH.

ST. CATHERINE OF SIENA

(Virgin, O.S.D., fourteenth century; a  
great reformer of morals, and champion  
of the Holy See)

PORTLEMOUTH.

TOR BRIAN (ss. 63B).

WOLBOROUGH.

ST. CECILIA

(Virgin, suffered at Rome, in the second or third  
century)

KENN (?) (with wreath and open book).

KENTON (with guitar) (ss. 37).

TOR BRIAN (?) (ss. 63C).

ST. CHRISTINA

(Virgin, martyred under Diocletian, in Tuscany)

ALPHINGTON (ss. 64).

KENN.

ST. CHRISTOPHER

(Martyred in Lycia, in the reign of the Emperor  
Decius)

BRADNINCH (ss. 31).

ST. CLEMENT

(Third Pope from St. Peter; martyred A.D. 100,  
being thrown into the sea with an anchor tied  
round his neck)

ASHTON (ss. 65).

EXETER (St. Mary Steps).

WHIMPLE.

CLERK

(Unknown)

PLYMTREE (with Mass cruets and *lavabo* towel)  
(ss. 7).

ST. CORNELIUS

(Pope, suffered at Rome, A.D. 252)

PORTLEMOUTH (ss. 39).



DAVID.

SS. 66C



St. COSMAS.

A

SS. 66



St. DAMIAN.

B

SS. 66



St. ERASMUS.

SS. 68

CORONATION OF  
OUR LADY

HOLNE (ss. 35).  
PORTLEMOUTH.  
TOR BRIAN (ss. 1).

CREATION  
EXETER CATHEDRAL.

ST. COSMAS  
(Physician, brother of St. Damian, with whom he was martyred in Celicia, c. A.D. 303)  
WOLBOROUGH (ss. 66A, B).

ST. DAMIAN  
(Physician.) (See St. Cosmas.)  
WOLBOROUGH.

DANIEL  
(Prophet)

IPPLEPEN.  
KENTON.  
STOKE GABRIEL.

DAVID  
CHUDLEIGH (ss. 66c).

THE DEITY  
PORTLEMOUTH (in Coronation  
of our Lady).  
TOR BRIAN do. do.

THE DELUGE  
EXETER CATHEDRAL.

St. DOROTHY, (ASHTON)

SS. 67

ST. DENIS  
(Bishop of Paris, beheaded at Montmartre,  
c. A.D. 272)

ALPHINGTON (ss. 29).  
CHERITON BISHOP.

DESCENT FROM THE CROSS  
EXETER CATHEDRAL.DESTRUCTION OF SOLOMON'S TEMPLE  
EXETER CATHEDRAL.

DEVIL  
ALPHINGTON (with St. Dunstan) (ss. 28B).

DOCTORS OF THE CHURCH  
(See also SS. Ambrose, Augustine, Gregory, and  
Jerome).

BERRY POMEROY (?) (four).  
BRADNINCH.

DONOR OF SCREEN  
PORTLEMOUTH.

ST. DOROTHY  
(Virgin, beheaded at Cæsarea in the reign of  
Diocletian)

ALPHINGTON.  
ASHTON (ss. 67).  
COMBE MARTIN.  
HENNOCK.  
KENN.  
KENTON (?) (ss. 63c).  
PLYMTREE.

St. EGHELDREDA.  
(WOLBOROUGH)

SS. 69



EZECHIEL. (IPPLEPEN)

SS. 70



ST. FRANCIS. (KERN)

SS. 71

ST. GERTRUDE.  
(WOLBOROUGH)  
SS. 72

ST. ELOY  
(or Eligius), (Bishop of Noyon in the seventh century)

ASHTON (or Leodegar).

THE EPIPHANY  
(See *Adoration of the Magi*)

ST. ERASMUS  
(Bishop of Formiae, in which city he was martyred, A.D., 303)

BOWRINGSLIEGH (?).  
CHERITON BISHOP.  
HENNOCK. (ss. 68).

ST. ETHELDREDA  
(Virgin, Queen, Abbess, O.S.B.; founded a double monastery at Ely in 672)  
WOLBOROUGH (ss. 69).

EVANGELISTS  
(See also SS. Matthew, Mark, Luke, John)  
BERRY POMEROY (four).  
DARTMOUTH (?) (one).  
GIDLEIGH (four).

EVE  
EXETER CATHEDRAL.  
EXPULSION FROM PARADISE  
BRADNINCH.

## ST. DOROTHY—continued

PORTLEMOUTH (?).

TOR BRIAN.

WIDEcombe-on-the-Moor.

WOLBOROUGH.

## ST. DUNSTAN

(O.S.B., Abbot of Glastonbury, afterwards Archbishop of Canterbury; died A.D. 988)  
ALPHINGTON (with devil) (ss. 28A).

## ST. EDWARD THE CONFESSOR

(K., magnificently rebuilt and endowed the Abbey of St. Peter at Westminster in 1059)

KENTON (?).

PLYMTREE (ss. 17).

PORTLEMOUTH (?).

## ST. EDWARD

(K.M., came to the throne at the age of 13, a fervent disciple of St. Dunstan; stabbed at Corfe Castle, by order of his stepmother, A.D. 979).  
WOLBOROUGH (?) (or St. Olave) (ss. 50).

## ST. ELIZABETH OF HUNGARY

(Widow, Landgravine of Thuringia, "the servant and nurse of the poor." She died when only 24, A.D. 1231)

TOR BRIAN (?) (or St. Anne?) (ss. 42).

ST. ELIZABETH  
(Wife of St. Zachary)

COMBE MARTIN.

PLYMTREE.

WOLBOROUGH.



SS. 72A



St. GEORGE. (ASHTON)

SS. 73



St. GREGORY. (ASHTON.)

SS. 75

## EZEKIEL

(Prophet)

EXETER CATHEDRAL.  
IPPLEPEN (ss. 70).  
KENTON.  
STOKE GABRIEL.

## ST. FAITH

(Virgin, tortured and beheaded in Gaul, A.D. 200)  
KENN (?).

## FOXE

(Bishop of Exeter)

EXETER (College of Vicars Choral).

## ST. FRANCIS OF ASSISI

(Founded his Order in 1209, died A.D. 1226)

ALPHINGTON.  
BRADNINCH.  
CHERITON BISHOP.  
KENN (ss. 71).  
TOR BRIAN (?).

## ST. GABRIEL

ASHTON	}	(in Annunciation)
BRADNINCH		
BUCKLAND-IN-THE-MOOR		
HENNOCK		
PLYMTREE		
UGBOROUGH		

WOLBOROUGH



St. GILES. (BRADNINCH)

SS. 74

## ST. GENEVIEVE

(V., Patroness of Paris; consecrated to God from her seventh year. Died A.D. 512, aged 89)  
KENN (ss. 72A).

## ST. GEORGE

(M., Protector of England, suffered in Cappadocia, c. A.D. 303)

ASHTON (ss. 73).  
BRADNINCH.  
GIDLEIGH (?).  
HENNOCK.  
KENTON.  
WOLBOROUGH (?).

## ST. GERTRUDE

Abbess of Nivelle, in Brabant; died A.D. 659)  
(ss. 72)

WOLBOROUGH.

## ST. GILES

(Abbot, an Athenian of noble birth; lived a hermit's life for many years near Nismes, where he afterwards founded a monastery; died A.D. 725)

BRADNINCH (ss. 74).

## ST. GREGORY (THE GREAT)

(Pope, O.S.B., sent St. Augustine from Rome to convert England in 596; died, A.D. 604)

ASHTON (ss. 75).

CHIVELSTON (?).



St. HUBERT. (KENN)

SS. 76

PLATE LXXXV  
DEVONSHIRE SCREENWORK:  
SCREENS OF THE COLEBROOKE TYPE



(A) ROODSCREEN: BRUSHFORD



(B) PARCLOSE SCREEN: COLEBROOKE





ISAAC. (WOLBOROUGH)

SS. 77



ST. JEROME. (ASHDON)

SS. 79

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ST. GREGORY (THE GREAT)—*continued*  
 EXETER (St. Mary Steps).  
 HOLNE.  
 KENN.  
 MANATON.  
 WIDEcombe-on-the-Moor.

ST. GUDULE  
 (Virgin, Patroness of Brussels, where her relics  
 are enshrined; died A.D. 712)  
 BERE FERRERS (or a Sibyl).

HABAKKUK  
 (Prophet)

IPPLEPEN.

HAGGAI  
 (Prophet)

KENTON.

ST. HELEN

(Empress, Mother of Constantine the Great;  
 discovered the True Cross, about A.D. 326)

ALPHINGTON (ss. 30c).

COMBE MARTIN (?).

KENN.

KENTON.

MANATON.

PLYMTREE.

WOLBOROUGH (two).

HENRY VI  
 (King)

WHIMPLE (ss. 46a).

HOSEA  
 (Prophet)

CHUDLEIGH.

KENTON.

STOKE GABRIEL.

ST. HUBERT

(Converted whilst hunting; afterwards first  
 Bishop of Liege, died A.D. 727)

KENN (ss. 76).

ISAAC

WOLBOROUGH (ss. 77).

ISRAELITES

(Crossing the Red Sea).

EXETER CATHEDRAL.

ISAIAH  
 (Prophet)

CHUDLEIGH.

IPPLEPEN.

KENTON.

ST. JAMES THE GREATER  
 (Apostle)

ALPHINGTON.

BERRY POMEROY.

CHIVELSTON.

CHUDLEIGH.

COMBE MARTIN.

DARTMOUTH (?).

ST. JAMES MAJOR.  
(HOLNE)

SS. 78

ST. JOHN,  
(ASHDON)  
BAPTIST.

SS. 80

Vol. ii—8—(2239)

ST. JAMES THE GREATER—*continued*

EXETER (St. Mary Steps).  
HENNOCK.  
HOLNE (ss. 78)  
IPPLEPEN.  
KENN.  
KENTON.  
MAMHEAD.  
MANATON.  
SOUTH MILTON (or St. Matthew).  
PLYMTREE (two) (ss. 8).  
PETER TAVEY (?).  
TOR BRIAN.  
WIDECOMBE-ON-THE-MOOR.  
WOLBOROUGH.

ST. JAMES THE LESS  
(Apostle)

ALPHINGTON.  
BERRY POMEROY.  
CHIVELSTON.  
CHUDLEIGH.  
COMBE MARTIN.  
EXETER CATHEDRAL.  
" (St. Mary Major).  
" (St. Mary Steps).  
HENNOCK.  
IPPLEPEN (or St. Matthew).  
KENN.  
KENTON.  
MANATON (?).



JONAS. (IPPLEPEN)

SS. 81

ST. JAMES THE LESS—*continued*

SOUTH MILTON.  
SHERFORD.  
STOKE GABRIEL.  
PETER TAVEY.  
TOR BRIAN.  
WIDECOMBE-ON-THE-MOOR.  
WOLBOROUGH.

JEREMIAH  
(Prophet)

CHUDLEIGH.  
IPPLEPEN.  
KENTON.

## ST. JEROME

(He translated the Bible from the Hebrew into the Latin Vulgate, and lived for many years in a monastery at Bethlehem, where he died A.D. 420)

ASHTON (ss. 79).  
CHIVELSTON.  
EXETER.  
HOLNE.  
KENN.  
MANATON.  
PORTLEMOUTH.  
WIDECOMBE-ON-THE-MOOR.

JOB  
EXETER CATHEDRAL.JOEL  
(Prophet)

CHUDLEIGH (ss. 18D).  
IPPLEPEN.  
KENTON.

## ST. JOHN THE BAPTIST

ALPHINGTON.  
ASHTON (ss. 80).  
BERRY POMEROY (or St. Jude).  
EXETER (St. Mary Steps).  
Gidleigh.  
HOLNE.  
MANATON.  
PLYMTREE (two).  
STOKENHAM (?).  
UGBOROUGH.  
" (martyrdom).  
WHIMPLE.  
WOLBOROUGH.

## ST. JOHN THE EVANGELIST

ALPHINGTON.  
ASHTON.  
BERRY POMEROY.  
BOVEY TRACEY.  
CHIVELSTON.  
CHUDLEIGH.  
COMBE MARTIN.  
EXETER (Cathedral, four (?)).  
" (St. Mary Steps).



S. JULIAN. (WOLBOROUGH)

SS. 82

ST. JOHN THE EVANGELIST—*continued*

GIDLEIGH.  
HENNOCK.  
HOLNE (two).  
IPPLEPEN.  
KENN (two).  
KENTON.  
MAMHEAD.  
MANATON.  
SOUTH MILTON.  
PLYMTREE.  
PORTLEMOUTH.  
SHERFORD.  
STOKE GABRIEL.  
STOKENHAM.  
PETER TAVEY.  
TOR BRIAN.  
WIDEcombe-on-the-Moor (two, one doubtful).

JONAH  
(Prophet)  
IPPLEPEN (ss. 81).

ST. JOSEPH  
Gidleigh (?).

ST. JUDE (OR THADDÆUS)  
(Apostle)

ALPHINGTON (?) (with oar).  
BERRY POMEROY (?) (or St. John Baptist).  
" (with oar).

CHIVELSTON.  
COMBE MARTIN.  
DARTMOUTH.  
EXETER (Cathedral).  
" (St. Mary Steps).  
HENNOCK.

HOLNE.  
KENN.  
KENTON.  
MANATON.  
SOUTH MILTON.  
SHERFORD.  
STOKE GABRIEL.  
TOR BRIAN.  
WIDEcombe-on-the-Moor (?).

ST. JULIAN THE HOSPITALLER  
(Lived in Egypt, where he converted his house  
into a hospital; suffered martyrdom A.D. 313)  
(ss. 82).

WOLBOROUGH.

ST. JULIANA  
(Virgin, suffered at Nicomedia, under Galerius  
Maximinus) (ss. 84)

KENN.

KING  
BERRY POMEROY.  
BRADNINCH (several).  
SOUTH MILTON (ss. 85).  
WHIMBLE (Henry VI) (ss. 46A).

LACIE  
(Bishop of Exeter)  
EXETER (College of Vicar's Choral).



OUR LADY. (ASHTON)

SS. 83



A ROYAL SAINT.  
'SOUTH MILTON'

SS. 85



SS. 84



ST. LAWRENCE.  
SS. 86



ST. LEDGER. (ASHTON.)

SS. 87

**OUR LADY**  
 ASHTON (ss. 83).  
 EXETER (St. Mary Steps) } (with Holy Child.)  
 MANATON.  
 PLYMTREE  
 EXETER (St. Mary Steps) } with St. Anne.  
 KENN (ss. 57).  
 HOLNE  
 PORTLEMOUTH } (in Coronation).  
 TOR BRIAN

**ST. LAWRENCE**  
 (Deacon, broiled alive on a gridiron in Rome,  
 A.D. 258)

ASHTON.  
 EXETER (St. Mary Steps).  
 HENNOCK.  
 HOLNE.  
 KENN.  
 KENTON.  
 MANATON.  
 PORTLEMOUTH (ss. 86)  
 TOR BRIAN.  
 WIDECOMBE-ON-THE-MOOR.

**ST. LEODEGAR (Ledger)**  
 (Bishop of Autun, beheaded in the forest  
 of Iveline, in 678)

ASHTON (ss. 87)  
 WOLBOROUGH.

**LEOFRIC**  
 (Bishop of Exeter)  
 EXETER (College of Vicars Choral).:

**ST. LEONARD**  
 (Hermit, sixth century; noted for his great  
 charity to prisoners)  
 ASHTON (with crozier and fetters) (ss. 88).  
 WOLBOROUGH.

**OUR LORD**  
 COMBE MARTIN.  
 PLYMTREE (ss. 10).

**ST. LOUIS**  
 (Louis IX of France; after a most holy life he  
 died at Tunis, when on a Crusade, A.D. 1270)  
 GIDLEIGH (?) (two).

**ST. LUCY**  
 (V.M., suffered at Syracuse, about A.D. 304)  
 HEAVITREE (sword through neck) (ss. 90)  
 KENTON (sword in throat).  
 UGBOROUGH (?) (or St. Agnes).

**ST. LUKE**  
 (Evangelist)

ASHTON.  
 CHIVELSTON.  
 HOLNE.  
 KENN.  
 TOR BRIAN.

ST. LEONARD.  
(ASHTON.)

SS. 88



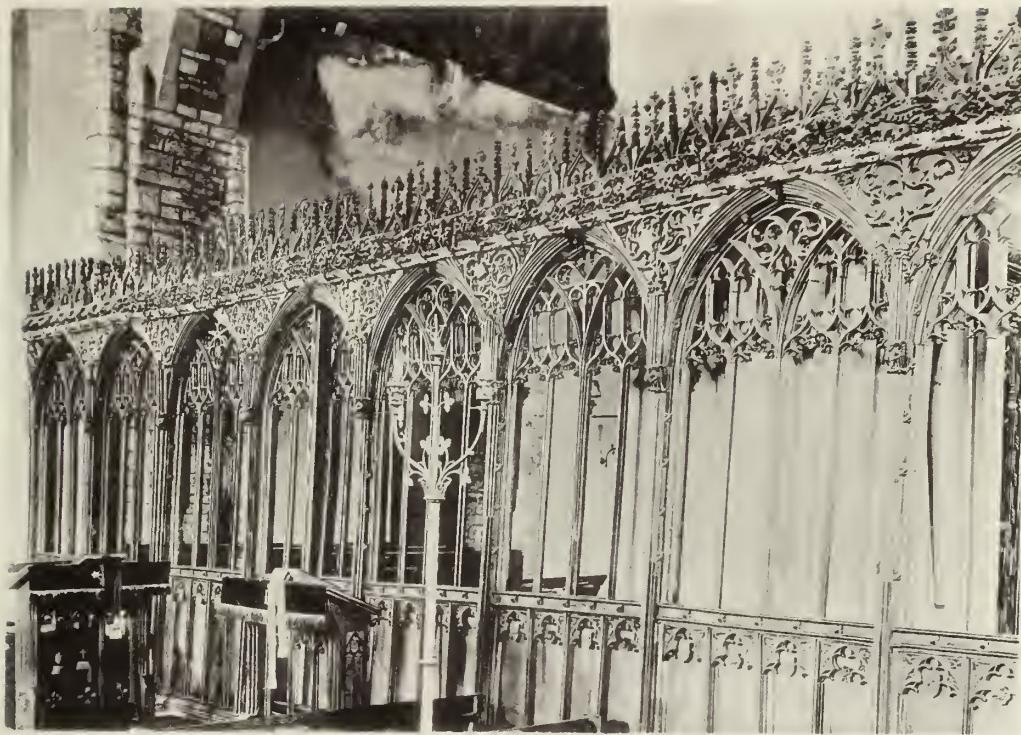
ST. MARY OF EGYPT. (KENN.)

SS. 89

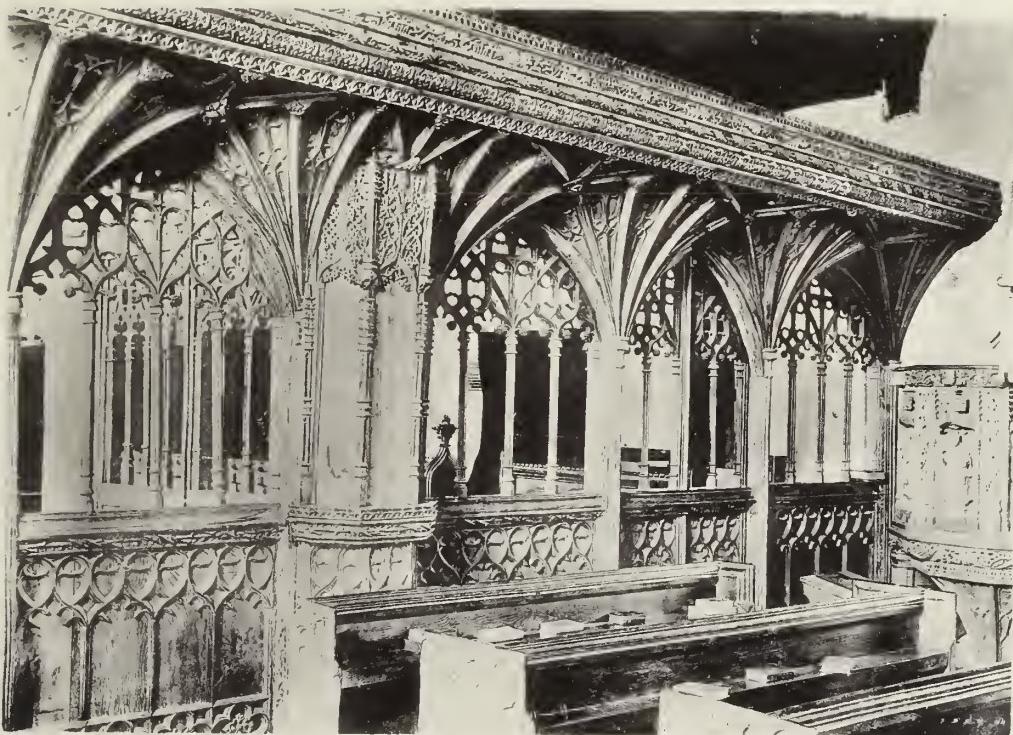
ST. LUCY.  
(HEAVITREE)

SS. 90

PLATE LXXXVI  
TYPES OF DEVONSHIRE SCREENWORK



(A) ROODSCREEN: PILTON, N. DEVON



(B) ROODSCREEN: DUNCHIDEOCK





St MARY MAGD. (ASHTON)

SS. 91

MALACHI  
(Prophet)

CHUDLEIGH.  
KENTON.  
STOKE GABRIEL.

ST. MARGARET  
(Virgin, suffered at Antioch in Pisidia, A.D.  
306)

ASHTON.  
COMBE MARTIN.  
EXETER (St. Mary Steps).  
HENNOCK (ss. 13).  
HOLNE.  
MANATON.  
SOUTH MILTON.  
PLYMTREE.  
TOR BRIAN.  
WIDECOMBE-ON-THE-MOOR.

ST. MARK  
(Evangelist)

ASHTON.  
CHIVELSTON.  
HOLNE.  
IPPLEPEN.  
KENN.  
PORTLEMOUTH (?).  
TOR BRIAN.

## MARSHALL

(Bishop of Exeter)

EXETER (College of Vicars Choral).

ST. MARTIN OF TOURS  
(Monk and Bishop, fourth century)  
HOLNE (?).

ST. MARY OF EGYPT  
(Penitent, died A.D. 421, after forty-seven years  
of solitude and heroic penance, passed in the  
desert of the Jordan) (ss. 90)  
KENN.

## ST. MARY MAGDALENE

ASHTON (ss. 91).  
BERRY POMEROY (two (?), one possibly a Sibyl).  
EXETER (St. Mary Steps).  
HENNOCK.  
HOLNE.  
KENN (head).  
KENTON.  
MANATON.  
SOUTH MILTON.  
PLYMTREE.  
WIDECOMBE-ON-THE-MOOR.

ST. MATTHEW.  
(Apostle, Evangelist)

ALPHINGTON.  
ASHTON.  
CHIVELSTON.  
CHUDLEIGH.  
HOLNE.  
KENN.



St MICHAEL. (ASHTON)

SS. 93



PATRICK. (IPPLEPEN)

SS. 94



MOSES. (IPPLEPEN)

SS. 92

ST. MATTHEW—*continued*

KENTON.  
MANATON (?).  
SOUTH MILTON (or St. Thomas).  
" " (or St. James the Great).  
PLYMTREE (or St. Thomas).  
PETER TAVEY.  
TOR BRIAN (two).  
WOLBOROUGH.

ST. MATTHIAS  
(Apostle)

BUCKLAND-IN-THE-MOOR.  
COMBE MARTIN.  
DARTMOUTH.  
EXETER St. Mary Steps).  
" (St. Mary Major).  
HENNOCK.  
HOLNE.  
KENN.  
KENTON.  
STOKE GABRIEL.  
TOR BRIAN (or St. Philip).  
WIDECOMBE-ON-THE-MOOR.

## ST. MAURUS

(Abbot, O.S.B., one of St. Benedict's first disciples, died A.D. 584 (?). Is said to have introduced the Benedictine Order into France)  
WOLBOROUGH (ss. 49).

MICAH  
(Prophet)

CHUDLEIGH (ss. 18b).



ST. PHILIP.

SS. 95

## ST. MICHAEL

ASHTON (ss. 93).  
BRADNINCH.  
PLYMTREE.  
STOKENHAM (?).

MOSES  
IPPLEPEN (ss. 92).NATHAN  
(Prophet)  
IPPLEPEN (?).NATIVITY OF OUR LORD  
EXETER CATHEDRAL.

## ST. NICHOLAS

(Archbishop of Myra, fourth century. His feast (December 6th) was formerly kept with great solemnity at Eton College)

HOLNE (?).  
MANATON (?).

## OBADIAH

KENTON.

ST. OBRITH=ST. AUBERT  
(B.C., *q.v.*)

WOLBOROUGH (ss. 61).

## ST. OLAVE

(Martyr, King of Norway, partly converted his country; killed in battle by rebels, A.D. 1030)

HOLNE (?) (or St. Pancras).

WOLBOROUGH (?) (or St. Edward K.M.) (ss. 50).

## OLDHAM

(Bishop of Exeter)

EXETER (College of Vicars Choral).

## ST. ONOLAUS

(He was Welsh by descent, but was probably born in Brittany, where he became a monk. He died c. A.D. 529. His parents were SS. Fracan and Gwen)

PORTLEMOUTH (ss. 38).

## ST. PANCRAS

(A boy of fourteen, martyred at Rome, under Diocletian, A.D. 304)

HOLNE (?) (or St. Olave).

## PASSION (INSTRUMENTS OF)

BLACKAWTON.

## ST. PAUL (Apostle)

BUCKLAND-IN-THE-MOOR.

COMBE MARTIN.

EXETER CATHEDRAL (two, one doubtful).

" (St. Mary Steps).

GIDLEIGH.

HENNOCK.

HOLNE.

MAMHEAD.

MANATON.

SOUTH MILTON.

STOKENHAM (?).



ST. ROCH.

SS. 95A

ST. PAUL—*continued*

TOR BRIAN.  
WIDEcombe-on-the-Moor.  
WOLBOROUGH.

ST. PAUL OF CONSTANTINOPLE  
(Bishop, strangled by the Arians at Caucasus,  
in Armenia, A.D. 350)  
WOLBOROUGH (?).

ST. PAUL THE FIRST HERMIT  
(Died A.D. 342, after leading the life of a solitary  
in the Egyptian desert for 90 years)  
WOLBOROUGH (ss. 96).

PENTECOST (DAY OF)  
EXETER CATHEDRAL.

ST. PETER  
(Prince of the Apostles)  
ALPHINGTON.  
BOVEY TRACEY.  
CHUDLEIGH.  
COMBE MARTIN.  
EXETER CATHEDRAL.  
" (St. Mary Steps).  
Gidleigh.  
HENNOCK.  
HOLNE.  
IPPLEPEN.  
KENN.  
KENTON.  
MAMHEAD.  
MANATON.



ST. PAUL.  
THE HERMIT.  
SS. 96

ST. PETER—*continued*

SOUTH MILTON.  
SHERFORD.  
TOR BRIAN.  
TRUSHAM.  
WIDEcombe-on-the-Moor

ST. PETER, MARTYR  
(Dominican, killed by the heretic Cathari A.D.  
1252)  
HENNOCK (ss. 33).  
PORTLEMOUTH (ss. 34).

ST. PETRONILLA OR PERNELLE  
(V., said to have been the daughter of St. Peter  
before his Apostolate)  
WOLBOROUGH (?) (with a broom).

ST. PHILIP  
(Apostle)

ALPHINGTON (three loaves).  
BUCKLAND-IN-THE-MOOR (ss. 95).  
CHIVELSTON.  
CHUDLEIGH.  
DARTMOUTH.  
EXETER (St. Mary Steps).  
" (St. Mary Major).  
HENNOCK.  
HOLNE.  
IPPLEPEN.  
KENN.  
KENTON.  
MANATON.

PORTLEMOUTH (?)  
STOKE GABRIEL.  
TOR BRIAN (?) (three loaves).  
WOLBOROUGH (or Matthias).

## ST. PLACID

(One of the first disciples of St. Benedict)  
WOLBOROUGH (?).  
CHIVELSTON (St. Gregory ?).  
PORTLEMOUTH.

PROPHETS  
(Not named)

ASHTON (fourteen) (ss. 51A, B, C).  
BOVEY TRACEY (twelve) (ss. 19 [two]).  
BRADNINCH (four).  
CHERITON BISHOP (four).  
EXETER CATHEDRAL (one).  
IPPLEPEN (Nathan ?).

RESURRECTION OF OUR LORD  
EXETER CATHEDRAL.

## ST. ROCH

(He sold his possessions, and spent his life  
in nursing the plague-stricken. He died in a  
dungeon A.D. 1237, after five years' unjust  
imprisonment)

HENNOCK (ss. 95A).  
HOLNE.  
KENN.  
PLYMTREE.  
WHIMPLE (ss. 46B).



ST. SIDWELL.  
(ASHETON)

SS. 97



St. SIMON.

SS. 98A



St. SWITHUN

SS. 98B

## SALUTATION, THE (OR VISITATION)

ASHTON (ss. 26).  
BRADNINCH.  
BRIDFORD (?).  
COMBE MARTIN.  
PLYMTREE.

## SAMSON

BRADNINCH.

SCHORNE, SIR JOHN  
(Rector of Long Marston)  
ALPHINGTON (ss. 30A).  
PORTLEMOUTH (?).  
WOLBOROUGH.

## ST. SEBASTIAN

(Captain of the Praetorian Guard, shot to death with arrows at Rome, A.D. 288).  
ASHTON.

BRADNINCH (ss. 32b).  
HOLNE.  
KENN.  
KENTON (clothed, with bow and arrows).  
PLYMTREE.  
PORTLEMOUTH.  
UGBOROUGH (martyrdom) (ss. 45).  
WHIMPLE.  
WIDEcombe-on-the-Moor.

## SIBYLS

BERRY POMEROY (three; or St. Gudule, St. Mary Magdalene, and St. Veronica)  
BRADNINCH (twelve) (ss. 4), (ss. 21 and 22).

HEAVITREE (nine) (ss. 24).  
IPPLEPEN (one) (ss. 20).  
UGBOROUGH (twelve) (ss. 23).

## ST. SIDWELL

(Virgin, fifth century, put to death by the Danes at Exeter)

ASHTON (two, or one St. Winifred (?)) (ss. 96).  
BERE FERRERS (with scythe) (two, or one St. Winifred ?)

EXETER (St. Mary Steps)  
HENNOCK.  
HOLNE.  
KENN.  
PLYMTREE (ss. 15).  
WHIMPLE.  
WOLBOROUGH.

## ST. SIMON ZELOTES

(Apostle)

ALPHINGTON.  
BERRY POMEROY (?).  
BUCKLAND-IN-THE-MOOR (ss. 98A).  
CHIVELSTON.  
CHUDLEIGH.  
COMBE MARTIN.  
EXETER (St. Mary Steps).  
HOLNE.  
IPPLEPEN (ss. 99A).  
KENN.  
KENTON.



St. SIMON. (IPPLEPEN)

SS. 99A

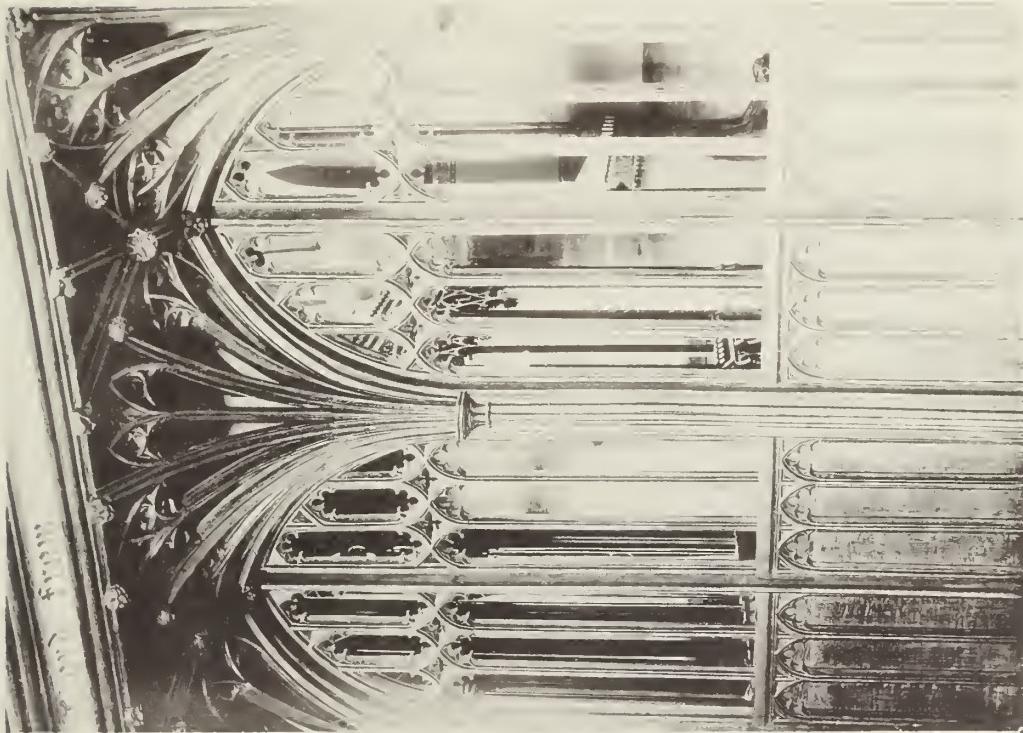


St. SWITHUN. (ASHTON)

SS. 99B

PLATE LXXXVII

TYPES OF DEVONSHIRE SCREENWORK  
THE HALBERTON-UFFCULME VARIETY.



(A) ROODSCREEN : HALBERTON

(These Screens date from about the year 1420, and represent the earliest variety of fan-vaulted Screens in the County. They antedate the other vaulted types considerably, as most of the latter were erected subsequently to 1480, and several as late as 1520 or 1530.)



(B) ROODSCREEN : UFFCULME



S<sup>T</sup>. URSULA. (ASHTON)

SS. 100A



SS. 100B

ST. SIMON ZELOTES—*continued*

MANATON.  
SOUTH MILTON (?).  
SIERFORD.  
STOKE GABRIEL.  
PETER TAVEY.  
TOR BRIAN.  
WIDEcombe-on-the-Moor.  
WOLBOROUGH.

## ST. SITHA OR SYTH = ST. ZITA

(Virgin, domestic servant at Lucca in the thirteenth century. She was a perfect compound of Martha and Mary, and used to say that devotion was false if slothful)

ASHTON (ss. 99b).  
HENNOCK (ss. 98B).  
PLYMTREE (ss. 14).  
TOR BRIAN.

## STAFFORD

(Bishop of Exeter).

EXETER (College of Vicars Choral).

ST. STEPHEN  
(Protomartyr)

ALPHINGTON.  
ASHTON.  
BERRY POMEROY (?).  
CHIVELSTON (or St. Barnabas).  
EXETER (St. Mary Steps).  
HENNOCK.  
HOLNE.  
KENN.  
KENTON.  
PLYMTREE.  
WIDEcombe-on-the-Moor.  
WOLBOROUGH.

THE TEMPTATION AND FALL OF MAN  
BRADNINCH.ST. THADDAEUS = ST. JUDE  
(q.v.)ST. THOMAS  
(Apostle)

ALPHINGTON (or St. Matthew).  
BERRY POMEROY.  
BOWRINGLEIGH (from South Huish).  
BUCKLAND-IN-THE-MOOR.  
CHIVELSTON.  
CHUDLEIGH.  
DARTMOUTH.  
EXETER (St. Mary Steps).  
HOLNE.  
IPPLEPEN.  
KENN.  
KENTON.  
MANATON.  
SOUTH MILTON (or St. Matthew).  
PLYMTREE (or St. Matthew).  
STOKE GABRIEL.  
PETER TAVEY (?).  
TOR BRIAN.  
WIDEcombe-on-the-Moor.  
WOLBOROUGH.

S<sup>T</sup>. VINCENT. (CORBRYAN)

SS. 101

S<sup>T</sup>. WILLIAM.

SS. 102

ST. THOMAS OF CANTERBURY  
 (Archbishop, martyred in Canterbury Cathedral, Dec. 29th, 1170, for his fidelity to the Holy See)  
 ASHTON (?).  
 PLYMTREE (?).

THE HOLY TRINITY  
 KENN.

ST. URSULA

(British Virgin, martyred near Cologne with many other virgins, probably in the fifth century)

ASHTON (ss. 100A).

KENN.

MANATON.

TOR BRIAN (ss. 45).

WIDECOMBE-ON-THE-MOOR.

WOLBOROUGH (arrows and ship) (ss. 100B).

ST. VERONICA

(She gave Our Lord a handkerchief to wipe His Face, on His way to Calvary, and ever after the impression of His features remained upon it. It is said that she suffered martyrdom at Rome, under Nero)

BERRY POMEROY (or a Sibyl).

KENN.

WOLBOROUGH (repainted).

ST. VICTOR OF MARSEILLES

(Martyr, an officer in the Roman army. He was racked and tortured and finally beheaded at Marseilles, in 303)

TOR BRIAN (ss. 41).

WOLBOROUGH.



SS. 103

ST. VINCENT

(Deacon, martyred at Saragossa, A.D. 304, after especially cruel torments)  
 TOR BRIAN (ss. 101).

VISITATION

(See SALUTATION)

ST. WILLIAM OF YORK

(Archbishop of York, where he died A.D. 1154. His relics are still in York Minster)

WOLBOROUGH (ss. 102).

ST. WINIFRED

(V... seventh century)

ASHTON (?) (with scythe).

HENNOCK (?) (with scythe).

ST. ZACHARY

EXETER CATHEDRAL (with angel).

ZECHARIAH

(Prophet)

CHUDLEIGH.

IPPLEPEN.

KENTON.

STOKE GABRIEL.

ZEPHANIAH

CHUDLEIGH.

KENTON.

STOKE GABRIEL.

PART IV

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SCREENWORK IN THE COUNTY

OF DEVON

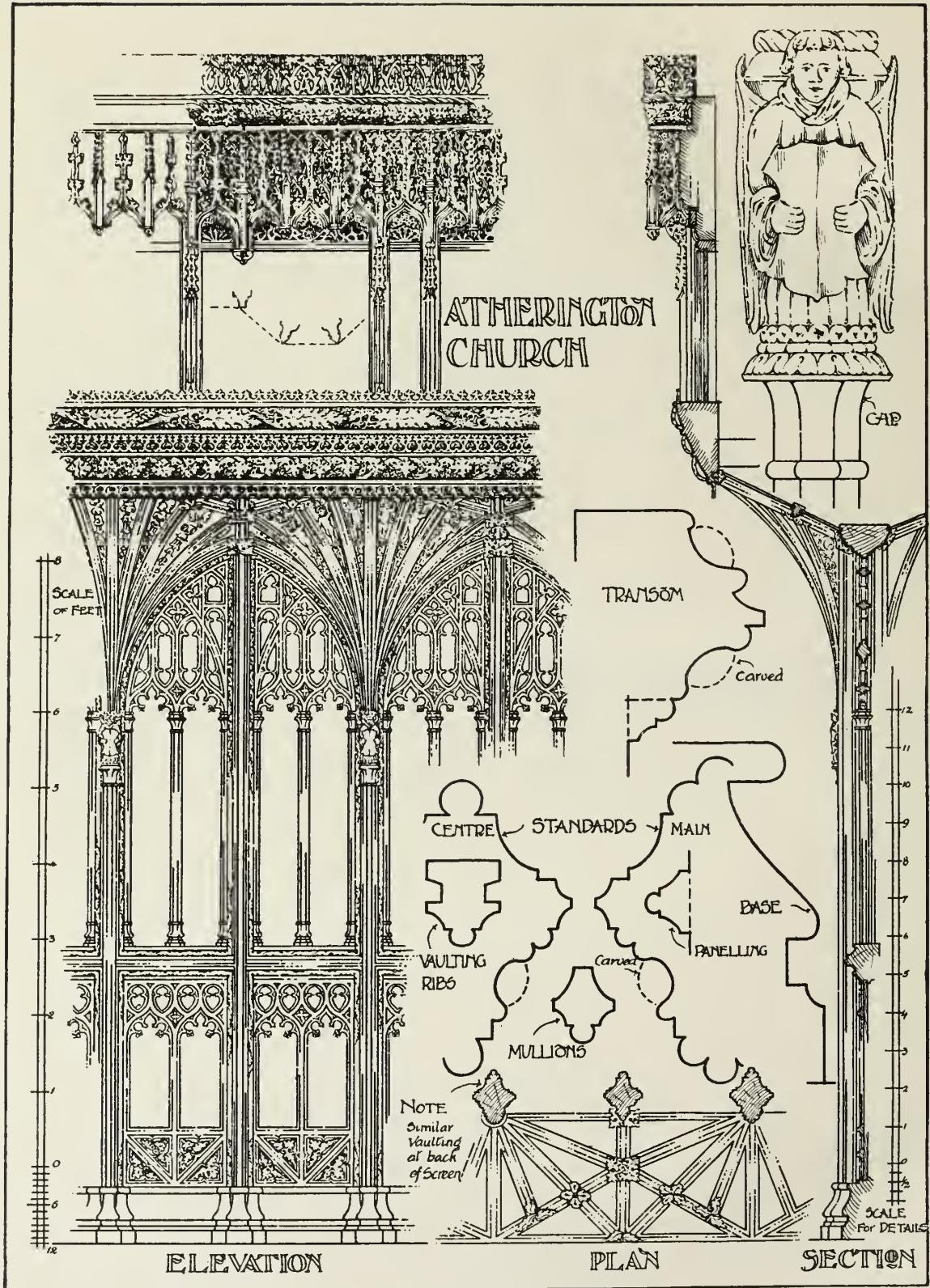
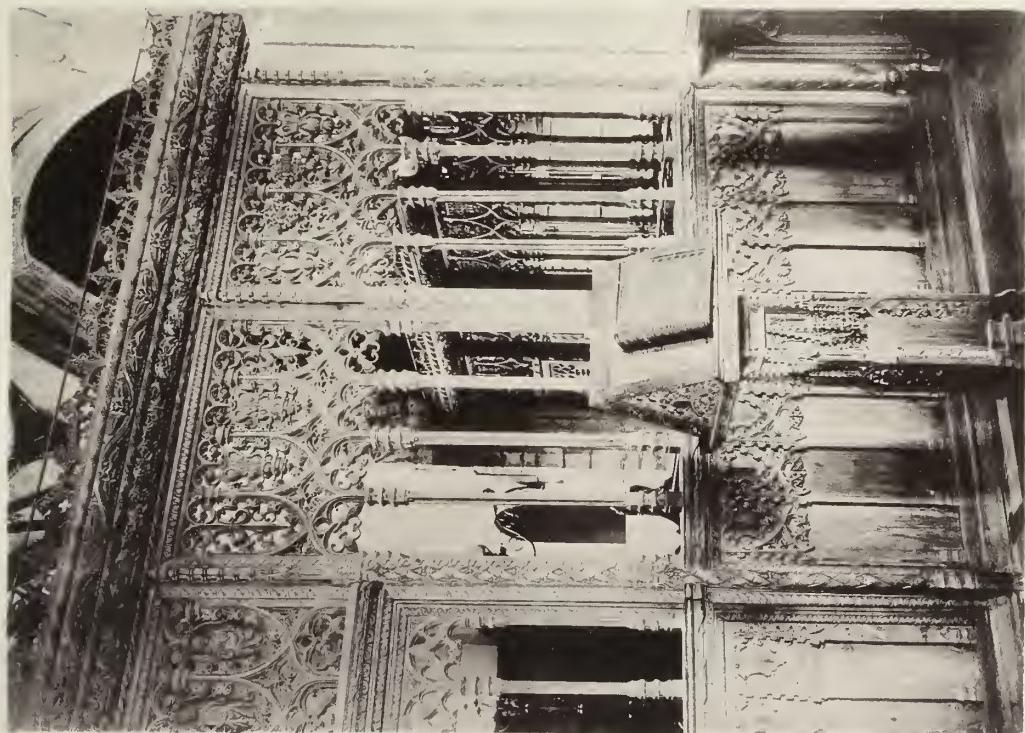


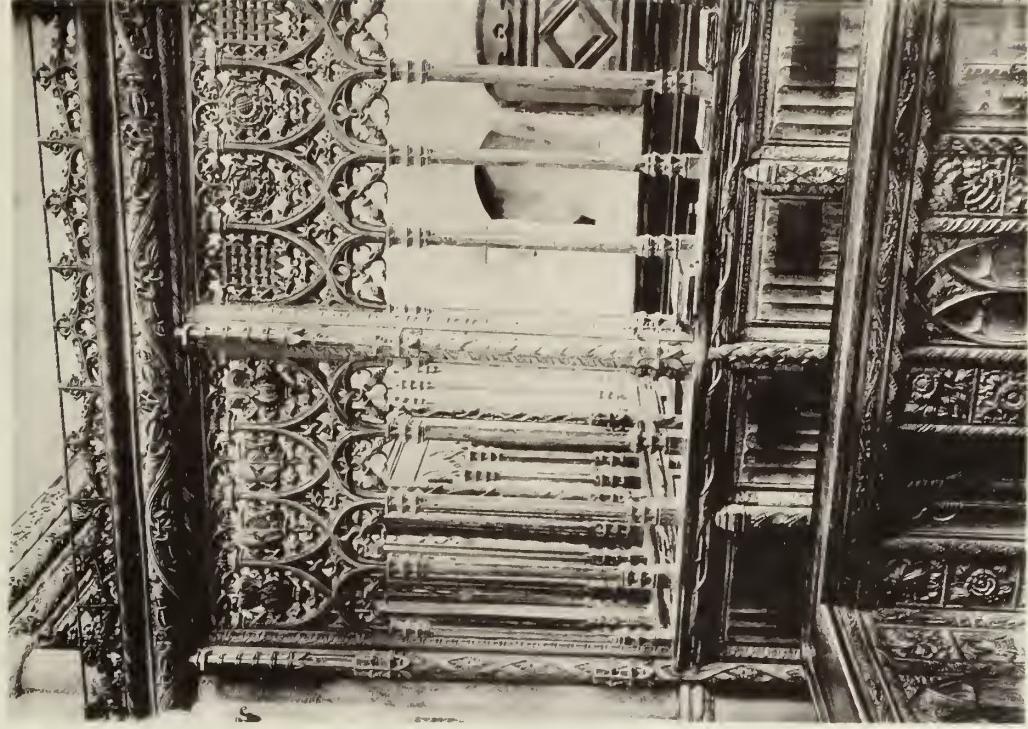
FIG. 103

PLATE LXXXVIII

DEVONSHIRE SCREENWORK  
HISPANO-FLEMISH TYPE OF DETAIL



(A) ROODSCREEN: HOLBETON



(B) PARCLOSE: HOLBETON



## PART IV

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### SCREENWORK IN THE COUNTY OF DEVON

DEVONSHIRE is a county notable for old ecclesiastical wood-carvings, and *par excellence* for screenwork. It has not only preserved a large number of its screens—our list includes no less than 140 roodscreens and about as many other screens exclusive of minor fragments—but these are, as a rule, unusually perfect, having in numerous instances retained their vaulting and everything complete up to and including the floor of the roodloft itself.

**ROODLOFTS.**—Whilst the ornamental galleries which enclose the lofts on east and west have in almost every case disappeared, owing chiefly to the orders of Elizabeth's Archbishops, but perhaps in almost equal measure to the wear and tear incidental to their Post-Reformation continuance of usage as music galleries (or in some instances as pews), there nevertheless remain in the county at least two examples of Pre-Reformation roodloft balconies in parish churches which have never been removed, namely those at Atherington and Marwood. The former glorious work is wonderfully perfect both on east and west, and it seems a providential thing (from the restorer's point of view) that this is so, as it has furnished a most useful key to the real character and proportions of the ancient lofts in the county.

The other, Marwood, is believed to have had a somewhat similar but, if anything, richer, front, and this was barbarously removed by the incumbent only about fifty years ago—one of the writers having heard from the lips of an old resident in the parish a description of its beautiful character. It retained some ancient statuary. All that now remains at Marwood is the east balcony, a comparatively plain composition of late date, with panels incised with rather flat and ineffective grotesques and foliage ornament.

There are, however, other screens which retain portions of the ornament of their roodlofts, canopied nichework, standards, cornices, and crestings—and in one instance, that of Kenton, so much remained that it has been possible to effect a genuine restoration of the loft in its indubitable old proportions and character.

Other churches, as Pilton and Dartington, and until recently, Ugborough, retain fragments of the traceried tabernacle work which surmounted the niches. At Pilton and until lately at Ugborough this was fixed along the top of the screen as a cresting. At Dartington it is on the pulpit.

Cullompton apparently retains the enriched head-rail of its gallery-front brought down and laid along the top of the main cornice ; the intermediate work only disappeared in the middle of the nineteenth century.

The roodloft of Exeter Cathedral stands in a perfect state but hardly comes into the same category, save in so far as its general arrangement and form of decoration are to be considered.

The panels here are flat, and furnished with paintings. Those now existing are of early seventeenth date only, but they take the place of earlier paintings, and exemplify what was undoubtedly a very usual treatment of the faces of these galleries in the ancient days, viz., the representation of scriptural scenes and characters. These were probably either painted on the flat, or else in bas-relief, and have been termed by Mr. Baring Gould, "the poor man's Bible."

(*Vide* "Lew Trenchard" *infra*, also "roodloft" section, p. 93.)

Others possibly were less elaborate, and either consisted of plain panels with traceried heads, or bore some more simple colour decoration, such as that which we read of at St. Michael's Mount, where the Emblems of the Passion appeared upon the panels. (Polwhele.)

The roodloft at Staverton<sup>1</sup> has been reconstructed—the general arrangement following that of Atherington, though the detail is different. Here one of the ancient buttress-form standards had been preserved and furnished the key to the height of the loft, and this was carefully followed. Another instance of a loft reconstructed upon the ancient model is that of Lew Trenchard,<sup>1</sup> and there is another at Littleham-by-Bideford,<sup>2</sup> which follows a Welsh model.

The following is a list of screens which retain their ribbed vaulting, those in list A having their ancient vaulting either in its original state or faithfully restored; those in list B having new vaulting.

(A) Screens with original vaulting *in situ*. Atherington; Bampton; Berry Pomeroy; Bovey Tracey (restored); Bradninch; Buckerell; Burrington; Chawleigh; Chulmleigh; Clyst St. Laurence; Coleridge; Cullompton; Dartmouth; Feniton; Halberton; Harberton; Hartland; Honiton; Kentisbere; Kingsnympton; Lapford; Marwood; Morchard Bishop (?); Northleigh (part); Peyhembury; Pinhoe; Plymtree; Poltimore; South Pool (part); Swymbridge; Talaton; Totnes (stone); Uffculme; Willand (horizontal coving); in all thirty-four.

(B) Screens with new vaulting.

Ashton; Broadhempston; Buckland-in-the-Moor (in process of execution); Coombe-in-Teignhead; Down St. Mary; Dunchideock; Heanton Punchardon (part); Ipplepen; Kenn; Kenton; Lew Trenchard; Lydford<sup>1</sup> (new screen); Manaton; Mary Tavy (new screen); Paignton (new screen); Plympton (new screen); Staverton (spandrels old); in all seventeen.

Littleham-cum-Exmouth and Trusham screens have also been re-vaulted, but in so poor and incorrect a manner that they are not included in the above list.

The total of vaulted screens at present existing in Devonshire is, therefore, upwards of fifty—a number not approached in any other county.

<sup>1</sup> F. Bligh Bond, architect.

<sup>2</sup> Temple Moore, architect.

The vaulted screens, with their arcaded lights filled with Perpendicular tracery, and their fully-developed "fans" formed of finely-moulded ribs and traceried interspaces, are characteristic of this county, and the vast majority of its churches were furnished with them. They vary in date from about 1420, when the earliest specimens of the class (viz., Halberton and Uffculme) were erected—to 1540—or thereabouts, but the large majority were probably erected between the years 1470 and 1520. The dates of several are known, and those of others may be reasonably inferred from peculiarities of detail, such as the badges of kings, queens, and nobles—the "knots" of the Bourchier, Wake, and Stafford families, the arms or initials of donors or ecclesiastics, etc.

These furnish a useful clue to their period of the erection, but it is in the character of detail, and of the execution of the carving that the best test of their age lies, for with few exceptions it is possible to read in the growth, full development, and ultimate decadence of this school of woodcraft, a record, surprisingly accurate, of the time of its erection.

The following dates may be given : the list includes some screens of an earlier and different type.

1. ALLINGTON, EAST.	1547.	27. LAPFORD.	c. 1520.
2. ALPHINGTON.	c. 1470.	28. LUSTLEIGH.	1554-1557. or possibly c. 1625-30.
3. ASHBURTON (old screen)	1525.	29. MARWOOD.	c. 1520.
4. ASHTON.	c. 1440.	30. OGWELL, E.	c. 1400.
5. AHERINGTON.	c. 1500.	31. OTTERY (altar screen).	1479-1488.
6. BRAMPTON.	c. 1450.	32. „ (parcloses).	c. 1350.
7. BLACKAWTON.	c. 1520.	33. PAIGNTON (stone screen).	c. 1526.
8. BOW.	c. 1400.	34. PETHERWIN : NORTH (parcloses).	c. 1530.
9. BRADNINCH.	1528.	35. PEYHEMBURY.	1450.
10. „ parcloses.	1450.	36. PILTON.	c. 1420.
11. BRAUNTON.	c. 1400.	37. PLYMTREE.	c. 1475.
12. BRIDFORD.	1508.	38. POLTIMORE.	1520-1530.
13. BRUSHFORD.	c. 1540.	39. PORTLEMOUTH.	c. 1500.
14. BROADWOOD-WIDGER.	1529.	40. SOUTH POOL.	1500-1520.
15. CLYST ST. LAURENCE.	c. 1480.	41. STOKE-IN-TEIGNHEAD.	c. 1380-1390.
16. COLEBROOKE } Chant'y Screens.	1500.	42. THROWLEIGH.	1544.
17. COLERIDGE }	„	43. TIVERTON (stone screen to Greenway Chapel).	c. 1517.
18. EXBOURNE.	1420.	44. TOR BRIAN.	c. 1430.
19. HALBERTON.	1420.	45. TOTNES.	1459-60.
20. HARTLAND.	c. 1470.	46. THURLESTONE.	c. 1500.
21. HOLBETON.	(?) 1547-1557.	47. TRUSHAM.	1431.
22. HOLNE.	1504-1519.	48. UFFCULME.	1410-1420.
23. ILSINGTON.	c. 1530.	49. WASHFIELD.	1624.
24. KENN.	c. 1500.	50. WOLBOROUGH.	c. 1520.
25. KENTISBERE.	1480-1500.		
26. KENTON.	1478-1486.		

There is an earlier and simpler type of screen, of which a comparatively small number only remains, since the large majority were either swept away at the general rebuilding and enlargement of the churches in the fifteenth century, or else were removed to make room for the more imposing screens of the later date.

They exhibit a series of lights, set in a flat rectangular framework, under a horizontal beam above which was a flat or projecting coved soffit under the rood-loft.

In the earliest screens this projection stood over to the westward only, being supported by a beam, and this occasionally rested on pillars.

No complete instance of this remains in Devonshire, but Welsh screenwork offers many examples—and that of Llanelieu may be cited as a typical specimen.

The screen at Stoke-in-Teignhead offers the nearest approach to an example in Devon, but this was much altered by an incompetent restorer many years ago, and the loft is gone.

At Willand the loft stands centrally over the screen, projecting equally to east and west—this is a later arrangement, probably dating from 1400 or thereabouts. In the earlier times the rood-beam was more or less independent of the screen. Sometimes it stood in advance as at Sherford or Staverton—sometimes over it as at East Budleigh, where the remains have been discovered.

The western bressummer of the loft remains at Calverleigh, a few feet in advance of the screen head and at Raddington (a village just within the Somerset border) it may be seen with its wall posts and brackets in a mutilated state taken back and fixed against the western face of the screen.

The following roodscreens of the early, *i.e.*, rectangular-headed, type remain in Devon :

- |   |   |
|---|---|
| <ol style="list-style-type: none"> <li>1. WELLCOMBE (all but the cornice enrichment is very early) (Plate LXXXIA).</li> <li>2. AHERINGTON (nave screen) (Fig. 87).</li> <li>3. PARRACOMBE (Fig. 87).</li> <li>4. BISHOP'S TAWTON.</li> <li>5. Bow (or Nymet Tracie).</li> <li>6. BUDLEIGH, EAST.</li> <li>7. BRAUNTON.</li> <li>8. BURLESCOMBE.</li> <li>9. CALVERLEIGH.</li> </ol> | <ol style="list-style-type: none"> <li>10. EXBOURNE (Plate LXXXB).</li> <li>11. STOKE-IN-TEIGNHEAD (Plate LXXIXB).</li> <li>12. WILLAND.</li> <li>13. AWLISCOMBE (representing stone screens of this class).</li> <li>14. BERE FERRERS (probably).</li> <li>15. OGWELL, EAST.</li> <li>16. HUXHAM (?).</li> <li>17. LITTLEHAM } modern.</li> <li>18. ASHBURTON }</li> </ol> |
|---|---|

Such screens as those at Monkleigh, Colebrook, Worlington, and Brushford, though also rectangular, are later works and were never designed for roodlofts, hence they do not come into this class.

A number of Devonshire screens, originally fan-vaulted, have been improperly restored with flat spandrels ; but a glance at the early type should suffice to indicate with sufficient clearness the distinction in appearance, and thus prevent mistakes. There remain also two or three flat screens of the Post-Reformation era, such as (1) Lustleigh, (2) Holbeton, (3) Washfield, (4) Ermington, (5) Cruwys Mochard, which never supported lofts. Of these Washfield has a projecting top recalling the earlier type, but here it is an ornamental member pure and simple.

The parclose screens are also flat screens, for they also were seldom or never designed for the support of lofts. There is no such thing within our knowledge as a vaulted or coved parclose in Devonshire.

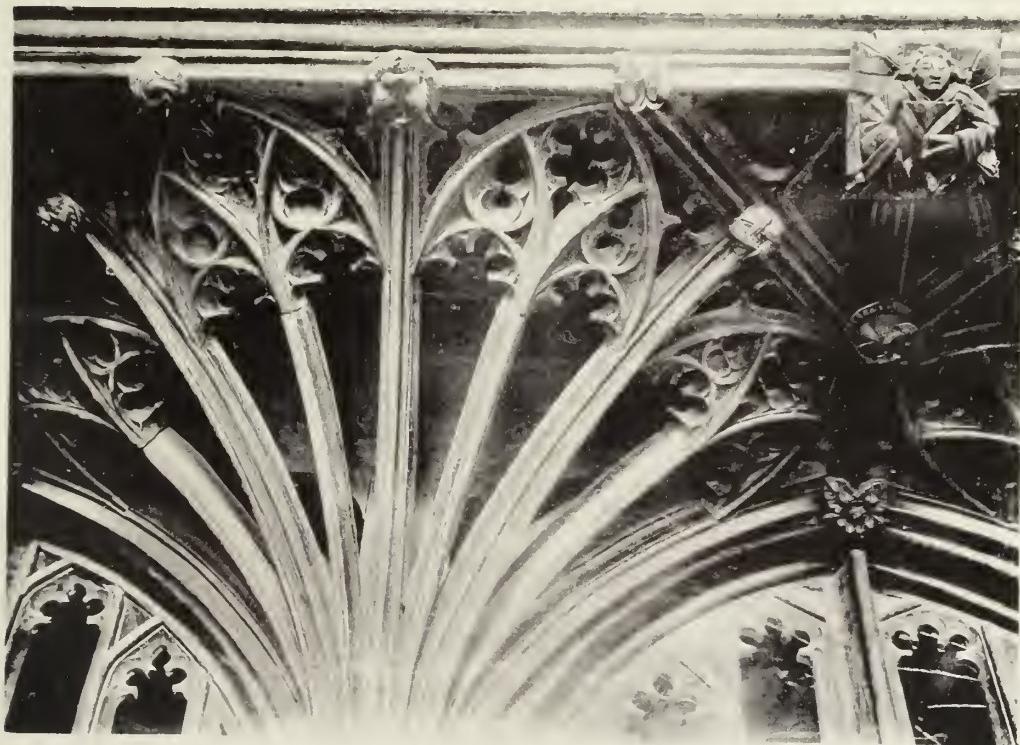
But the principal classification is that of style, or of the school of design to which the various screens belong. There were many such schools and they flourished concurrently.

They may be grouped generally as follows. The classification is based upon certain typical specimens, to the leading characteristics of which all others more or less nearly

PLATE LXXXIX  
VAULTINGS OF DEVONSHIRE SCREENS



(A) UFFCULME



(B) HALBERTON

(This Screen presents the rare feature of a "lantern" vaulting, the spaces between the ribs being open.  
There is but one other in Devonshire--that of Totnes.)



approximate, though here and there a screen will be found intermediate in character, and there are certain patterns employed in the carved detail, notably the vine-leaf enrichments of the cornices which are common to a very large number of screens, and are found on screens of different types. Several instances of this will be seen in the accompanying illustrations to Parts II and IV.

#### CLASSIFICATION OF TYPES

1. Early screens (flat-headed, with rectangular compartments, chiefly fourteenth century) as described above. (Plates LXXIX and LXXX and Figs. 111, 113.)
2. The ordinary Perpendicular type, which is found with minor variations, all over Devonshire. (Plate LXXXIA.)
3. The enriched Perpendicular type, which presents a marked superiority of detail, as at Kenton. (Plates LXXIV and CVI.)
4. The Hartland-Burrlington type, in which the lights are divided by a heavy moulded standard running into the apex of the arch ; the vaulting spandrels being richly embossed and the cornices very fine. (Plate XC<sub>B</sub>.)
5. The "Exe Valley" type of Perpendicular, of which the screens at Kentisbere and Bradninch are instances. (Plates LXXXIB and LXXXII.) The "tilting shield" is the characteristic ornament here.
6. The Halberton-Uffculme variety; a very early and massive type of Perpendicular, comparatively plain. (Plates LXXXVII and LXXXIX and Fig. 112.)
7. The Dartmouth type, which has a distinctive character of tracery, containing foliated canopies within the arcaded window heads. The vaulting has also a special character. (Plates LXXXIII<sub>A</sub> and LXXXIV and Fig. 105.)
8. The Bridford type, which is a highly enriched variety of late Perpendicular, with a slight admixture of Renaissance feeling. (Plates LXXIII and XC<sub>VIII</sub> and Fig. 107.)
9. The Lapford type of screen, which has a tracery system of Perpendicular character, with cornices chiefly of native design, but in which the fillings of the vaultings and other members exhibit a strong Renaissance admixture. Screens of this type are found at Atherington, and Marwood. (Plates LXXV, LXXXIII<sub>B</sub>, XC<sub>I</sub><sub>B</sub>, XC<sub>II</sub>, XC<sub>III</sub>, XC<sub>IV</sub><sub>B</sub>, XC<sub>VI</sub>, CIX, CXII, CXXV<sub>B</sub>.)
10. The Holbeton type of Hispano-Flemish screenwork, of which several of the parclose screens in South Devon are representative. (Plates LXXXVIII, CIII, CXIV.)
11. The Colebrook type of screen, which exhibits detail of a nature partly French and partly Moorish. (Plates LXXXV, XCIX, CI, CXXVI<sub>A</sub>.)
12. The Pilton type, which has affinity with the early vaulted screens at Halberton and Uffculme, but is much richer, and exhibits a number of florid decorated forms. (Plate LXXXVI and Fig. 110.)

It seems likely that a good deal of the earlier screenwork was executed by carvers attached to the monasteries, or residing within their walls—"conversi" or lay brethren, who carved for the churches affiliated to or dependent on the monasteries—this would offer a reasonable explanation of the old idea so often met with that certain screens were brought from the abbeys. This we believe to be the most probable theory to meet the usual cases, but doubtless here and there, though more rarely, this kind of tradition may be traceable to the fact that occasionally at the Dissolution an abbey screen was preserved on account of its beauty, and converted into parochial use.

As regards the former cases the legend is sometimes definite enough. Witness the screen at Abbotskerswell, said to have been the handiwork of the monks of Sherborne, and possessing the painted figures which Mr. Keyser thinks were probably introduced under monastic influence.

In later times—the days of the early Tudors,—the free guilds became more active and influential as producers of work, and we may justly consider that the secular schools were largely employed for the execution of this class of work. This would explain the curious admixtures of influence which are evident in so many of the later screens, and the possession of French, Flemish, or Italian pattern books, or the incorporation of some foreign carvers in the particular guild employed will throw light upon such cases as those at Lapford, or Atherington, where the English and the Renaissance ornament appear side by side, each preserving its own individuality, but blended into an artistic whole by their careful subordination and the unity of scale of projection which is preserved.

## APPENDIX A

### *A List of over One Hundred and Forty Roodscreens and Chancel Screens*

ABBOTSKERSWELL.  
 ALLINGTON, EAST.  
 ALVINGTON, WEST.  
 ALPHINGTON.  
 ASHTON.  
 AATHERINGTON (2).  
 AWLISCOMBE (stone).  
 BAMPTON.  
 BERE FERRERS (part).  
 BERRY POMEROY.  
 BLACKAWTON.  
 BISHOP'S TAWTON (part).  
 BOVEY, NORTH.  
 BOVEY TRACEY.  
 BOW.  
 BRADNINCH.  
 BRADWORTHY (part).  
 BRATTON CLOVELLY (part).  
 BRAUNTON.  
 BRIDFORD.  
 BROADHEMPSTON.  
 BROADWOOD-WIDGER.  
 BRUSHFORD.  
 BUCKERELL.  
 BUCKLAND-IN-THE-MOOR.  
 BUDLEIGH, EAST.  
 BURLEScombe.  
 BURRINGTON.  
 CALVERLEIGH.  
 CHAWLEIGH.  
 CHERTON BISHOP.  
 CHIVELSTONE.  
 CHRISTOW.  
 CHUDLEIGH.  
 CHULMLEIGH.  
 CLAYHANGER (part).  
 CLYST ST. LAWRENCE.  
 COCKINGTON.  
 COLERIDGE.  
 COMBE-IN-TEIGNHEAD.  
 COMBE MARTIN.  
 CORNWORTHY.  
 COUNTISBURY (Post-Reformation).  
 CRUWYS MORCHARD     "  
 CULLOMPTON.  
 CULMSTOCK (now a reredos).  
 DARTINGTON.  
 DARTMOUTH.  
 DENBURY.  
 DITTISHAM.  
 DODBROOKE.  
 DOWN ST. MARY.  
 DOWN, EAST.  
 DUNCHIDEOCK.

ERMINGTON (Post-Reformation).  
 EXBOURNE.  
 EXETER CATHEDRAL (stone Jubé).  
 " (St. Mary Steps).  
 EXMINSTER.  
 FENITON.

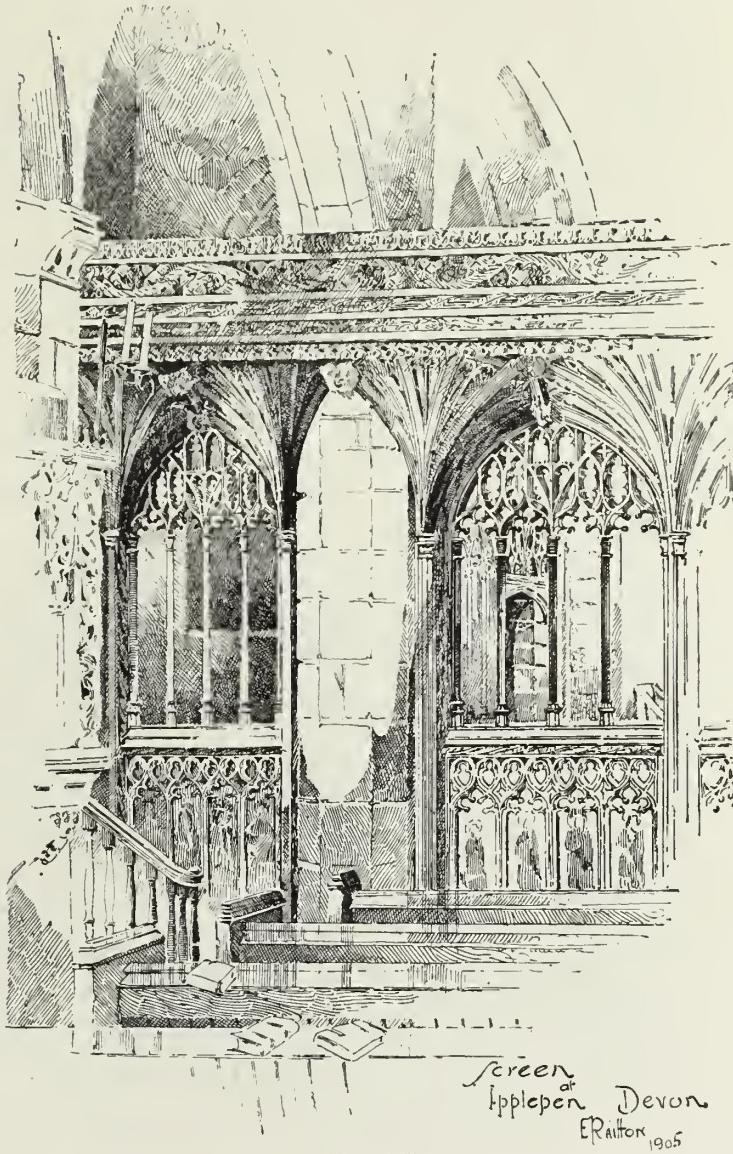


FIG. 104

Gidleigh.

Haccombe (stone: (nineteenth century), Gothic).

Halberton.

Harberton.

Hartland.

Heanton Punchardon.

Hempston, Little.

Hennock.

High Bray.

Holbeton.

Holcombe Rogus (part).

do . (from Tiverton), part.

Holne.

Honiton.

Huntsham (now a reredos).

Huish, North.

Huish, South (at Bowring'sleigh).

Huxham.

Ilsington.

Ippepen.

Kenn.

Kentisbere.

Kenton.

Kingsnympton.

Kingsteignton (parts).

Lapford.

Lew, North (lower part).

Lew Trenchard.

Littleham (Bideford).

Littleham (Exmouth).

Lustleigh.

Lydford (modern).

Malborough (parts).

Manaton.

Mary Tavy (modern).

Marwood.

Marychurch St. (parts).

Maristow (part).

Milton, South.

Molton, North.

Morchard Bishop (in tower).

Moretonhampstead (at Whitchurch, part).

Northleigh.

Ogwell, East.

Paignton.

Parracombe.

Petherwin, North (part).

Peyhembury.

Pilton.

Pinhoe.

Plymstock.

Plympton, St. Maurice (modern).

Plymtree.

Poltimore.

Pool, South.

Portsmouth.

Powderham.

Rattery.

Rewe (part).

Rose Ash.

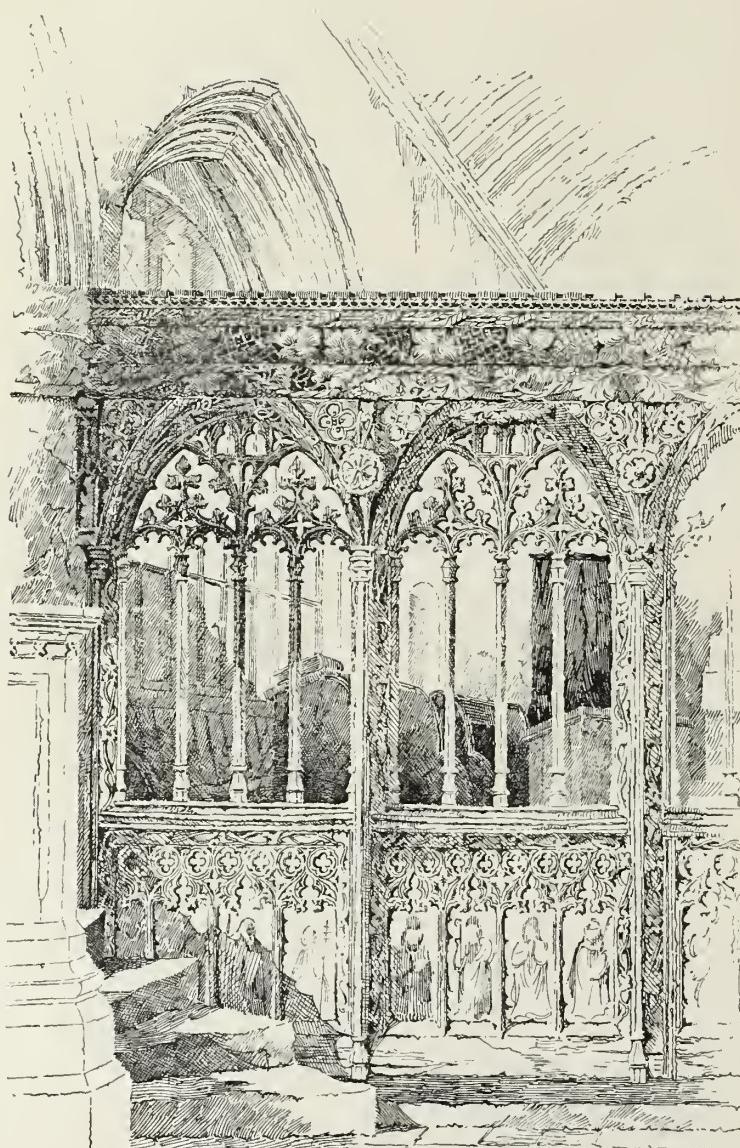
Sheepstor (part).

Sheldon.

Sherford.

Slapton.

Staverton.



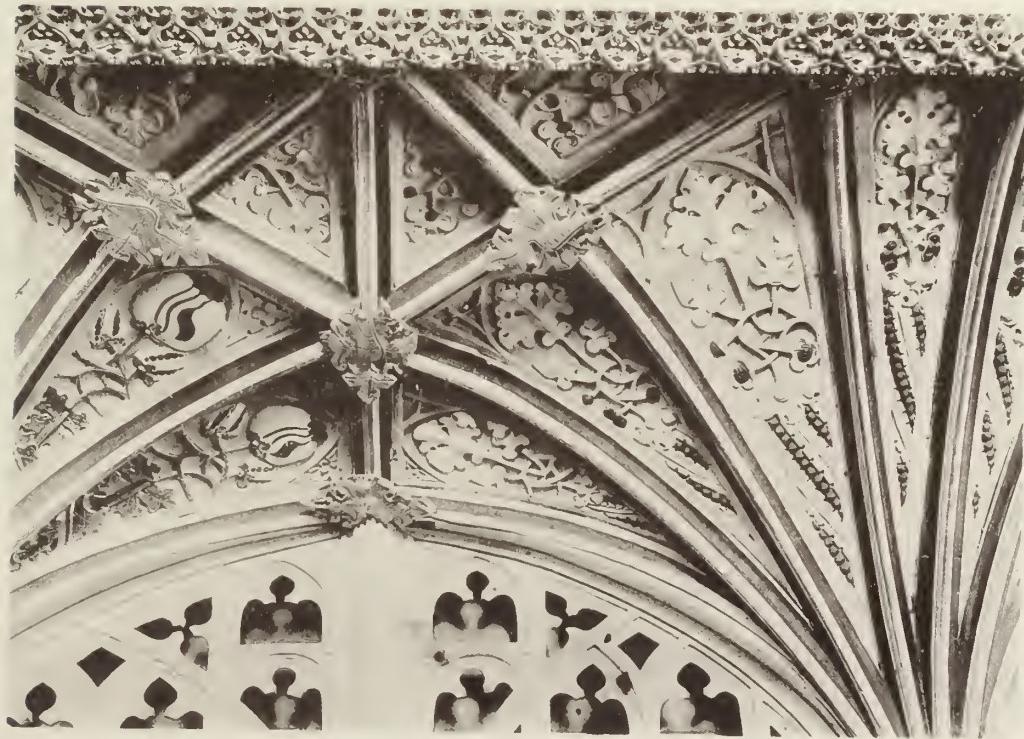
Two Bays  
of the  
Screen at Portlemouth

R.H. 1906

PLATE XC  
VAULTINGS OF DEVONSHIRE SCREENS



(A) CHAWLEIGH



(B) BURRINGTON



STOCKLEIGH POMEROY (part).	TOTNES (stone).
STOKE GABRIEL.	TRUSHAM.
STOKE-IN-TEIGNHEAD.	UFFCULME.
STOKENHAM.	UGBOROUGH.
SUTCOMBE (part).	WASHFIELD (Post-Reformation).
SWYMBRIDGE.	WELLCOMBE.
TALATON.	WIDDECOMBE-IN-THE-MOOR (lower part).
TAWTON, SOUTH (modern).	WILLAND.
TIVERTON (part at Holcombe Rogus).	WOLBOROUGH.
TOR BRIAN.	WOODBURY (modernised).

## APPENDIX B

*List of over One Hundred and Forty Parclose (P.) and Tower (T.)*

ABBOTSkerswell (P.).	IPPLEPEN (P.), 2.
ALVINGTON, WEST (P.).	KENN (P.), 2.
ALPHINGTON (T.).	KENTISBERE (P.).
ASHTON (P.) 2.	KENTON (P.), 2.
AVETON GIFFORD (P.) 2.	KINGSBRIDGE (P.), 2.
AXMINSTER (P.).	LAPFORD (P.).
BAMPTON (T.).	LEW TRENCHARD (modern), (P.).
BERRY POMEROY (P.) 2.	LITTLEHAM (Exmouth), (P.).
BIDEFORD (stone) (P.).	LUSTLEIGH (P.).
" (T.).	MALBOROUGH (P.), 2.
BINDON (domestic).	MARLDON (stone), 2.
BOVEY, NORTH (P.) 2.	MARYCHURCH ST. (part of pew screen).
BOVEY TRACEY (P.), 2.	MEMBURY (P.).
BOW (P.).	MILTON, SOUTH (P.).
BRADNINCH (P.) now (T.).	MOLTON, NORTH (P.), 2.
BRIDFORD (P.).	MONKLEIGH (P.).
BROADHEMPSTON (P.), 2.	NEWTON (Plymouth), (P.), 2.
BUCKLAND MONACHORUM (T.).	NORTHLEIGH (P.).
CALVERLEIGH (T.).	OTTERY (altar screens in stone).
CHAGFORD (P.).	OTTERY (wood screens), (P.), 2.
CHAWLEIGH (P.).	PAIGNTON (stone), (P.).
CHIVELSTONE (P.), 2.	PETER TAVY (T.).
COLEBROOKE (P.), 2.	PETHERWIN, NORTH (P.), 2.
COLERIDGE (P.).	PEYHEMBURY (modern), (P.).
COLYTON (P.), 2 (stone).	PILTON (P.), 2.
COMBE MARTIN (P.).	RATTERY (P.), 2.
CULLOMPTON (P.), 2.	ROSE ASH (Jacobean), (P.), 2.
DARTMOUTH (P.), 2.	SAMPFORD PEVERELL (P.).
DODBROOKE (P.).	SHERFORD (P.), 2.
ERMINGTON (P.), 3.	SLAPTON (P.), 2.
EXETER CATHEDRAL (several).	SOUTH POOL (P.), 2.
" Coll. of Vicars Choral.	STAVENTON (P.), 2.
EXMINSTER (P.).	STOKENHAM (P.), 2.
FENITON (P.).	SWYMBRIDGE (P.), 2.
HALBERTON (P.), 2.	TALATON (P.).
HARBERTON (P.), 2.	TAMERTON FOLIOT (T.).
HARTLAND (modern), 2.	TAWSOCK (P.), 2.
HEMPSTON, LITTLE (P.), 2.	THROWLEIGH (part), (P.).
HEMYOCK (stone), (P.).	TIVERTON (stone), (P.).
HENNOCK (P.), 2.	TOR BRIAN (P.), 2.
HOLBETON (P.), 2.	UFFCULME (P.), 2.
HOLCOMBE ROGUS (pew).	UGBOROUGH (P.), 2.
HONITON (P.), 2.	WARKLEIGH (T.).
HUISH, NORTH (P.).	WOLBOROUGH (P.), 4.
ILSINGTON (P.), 2.	WORLINGTON, W. (P.), 2.

## APPENDIX C

*Fragments of Screenwork*

ALWINGTON.  
ASHBURTON.  
ASHPRINGTON.  
BRENT, SOUTH.  
BRIDESTOWE.  
CHERITON BISHOP.  
CHURCHSTOW.  
CHURSTON FERRERS.  
CLAWTON.  
CORNWOOD.  
EXETER (St. Laurence).  
," (St. Mary Major).  
Gidleigh.  
Gittisham (stone).  
Hatherleigh.  
Heavitree.  
Horwood.  
Iddesleigh.  
Ideford.  
Kennerleigh.  
Kentisbury.  
Kingskerswell.  
Luppitt.

MAMHEAD.  
MARHAMCHURCH.  
MARLDON (stone).  
MARTINHOE.  
MILTON Damerel.  
PETER TAVY.  
ROCKBEARE.  
RINGMORE.  
Shebbear (in pulpit).  
Seaton (pew screen).  
Silverton.  
Sourton (stone).  
Spreyton.  
Stoke Rivers.  
TAMERTON, NORTH.  
THORVERTON.  
THROWLEIGH.  
THURLESTONE.  
Upexe.  
Wembury.  
Whimple.  
Whitford (illus. p. 213).

## APPENDIX D

*Medieval Pulpits*

Allington, East.  
Alwington.  
Ashburton (now at Bigbury).  
Ashton (Jacobean).  
Bovey Tracey (stone).  
Brushford (Jacobean).  
Chivelstone.  
Cockington.  
Coleridge.  
Cullompton.  
Dartington.  
Dartmouth (stone).  
Dittisham.  
Dunchideock (modern ; on old lines).  
Halberton (1420).  
Harberton.

Holne.  
Ipglepen.  
Kenton.  
Kingsbridge.  
Lew Trenchard (on old model).  
Marhamchurch (Jacobean).  
Molton, North.  
Molton, South (stone).  
Paignton (stone).  
Pilton.  
Shebbear (formed of screenwork).  
Sherford.  
Stoke Gabriel.  
Swymbridge.  
Tor Brian.  
Wolborough.

## APPENDIX E

*List of Screens Removed, etc., with Dates*

ALVINGTON, WEST . . . .	Since 1869.
ASHBURTON . . . .	In 1718.
ASHCOMBE . . . .	Sold in 1820.
ASHPRINGTON . . . .	Removed in 1846 ; since destroyed.
AXMINSTER . . . .	Roodscreen removed, 1660 ; parclose removed, 1875.
AVETON GIFFORD . . . .	Removed, 1869 ; restored, 1886.
BRADSTONE . . . .	" since 1840.
BRIDESTOWE . . . .	" in 1869.
BRATTON CLOVELLY . . . .	" since 1820 (a small portion remains).
BRENT (SOUTH) . . . .	" in 1864, and allowed to perish.
BROADHEMBURY . . . .	Removed in 1851, and burnt in a shed.
BRIXHAM . . . .	" prior to 1861.
BULKWORTHY . . . .	Mutilated after 1847 ; removed in 1873.

BROAD CLYST . . . . .	Removed since 1867.
BUCKLAND (WEST) . . . . .	" early in nineteenth century.
BUNDEIGH . . . . .	" in 1839.
CHURSTON FERRERS . . . . .	" in 1864.
CLAYHANGER . . . . .	" since 1825.
CHURCH STANTON . . . . .	" (and sold) about 1830.
CHERITON FITZPAINE . . . . .	" in 1793.
CLYST ST. GEORGE . . . . .	" in 1790.
COFFINSWELL . . . . .	" shortly before 1822.
CORNWOOD . . . . .	Roodloft destroyed, 1650, by Shute, vicar under Cromwell.
CULM DAVEY . . . . .	Burnt in the church before 1846.
DAWLISH . . . . .	Removed since 1825.
DEAN PRIOR . . . . .	" before 1875.
DODDISCOMBLEIGH . . . . .	" since 1847.
DOWLAND . . . . .	" since 1822.
DUNSFORD . . . . .	" in 1813.
EXETER, ST. SIDWELL . . . . .	" before 1822.
" ST. MARY MAJOR . . . . .	" since 1852.
" ST. KERRIAN . . . . .	" early in the nineteenth century.
EXBOURNE . . . . .	" in 1835; replaced in 1899.
FREMINGTON . . . . .	" in 1845.
GITTISHAM . . . . .	" shortly after 1840.
HIGH BRAY . . . . .	" since 1822; replaced before 1887.
HUISH (NORTH) . . . . .	" since 1822.
IDE . . . . .	" in 1834.
IDEFORD . . . . .	" about 1846.
IDDESLEIGH . . . . .	" early in the nineteenth century (restoration planned
KENTISBURY . . . . .	since 1847. [in 1883].
KINGSKERSWELL . . . . .	" prior to 1847.
LOXBEAR . . . . .	" in 1832.
LANGTREE . . . . .	" since 1822.
LEW TRENCHARD . . . . .	" in 1833; since partly reconstructed.
LUPPITT . . . . .	" since 1822.
MARLDON . . . . .	" since 1865.
MALBOROUGH . . . . .	Removed within recent years, by the then vicar.
MEAVY . . . . .	Removed in 1840.
MONKHAMPTON . . . . .	" in 1856.
MORETONHAMPSTEAD . . . . .	" in 1857; part since re-erected at Whitchurch.
NEWTON ABBOT, ST. LEONARD'S . . . . .	Removed (and sold) in 1836, at the demolition of the church.
OGWELL (WEST) . . . . .	Removed since 1822.
PLYMOUTH, ST. ANDREW'S . . . . .	" (and sold) in 1826.
POUGHILL . . . . .	" since 1844.
PETER TAVY . . . . .	" before 1852; upper part destroyed.
ROMANSLEIGH . . . . .	" since 1822.
ROCKBEARE . . . . .	" in 1887 (mutilated in 1793).
SAMPFORD COURtenay . . . . .	" in 1831.
SAMPFORD PEVERELL . . . . .	" in or about 1826.
SPREYTON . . . . .	" in 1758.
SHOBROOKE . . . . .	" in 1577. [part removed].
SHEEPSTOR . . . . .	Broken up in recent years by Sir Massey Lopes, and the greater
SHERWELL . . . . .	Removed since 1847.
SHEBBEAR . . . . .	Said to have been removed in 1887 (?) at a "restoration."
SOUTH TAWTON . . . . .	Removed about 1826.
STOKE RIVERS . . . . .	" in recent years; part now at Wear Gifford.
TEIGNMOUTH (EAST) . . . . .	Removed since 1822.
TETCOTT . . . . .	" since 1858.
TIVERTON . . . . .	Roodscreen removed, 1854; chapel screen removed, 1835.
TORMOHUN . . . . .	Removed since 1822.
UPLOWMAN . . . . .	" shortly before 1822.
VENN OTTERY . . . . .	Last remains cut up in 1884.
WARKLEIGH . . . . .	Removed prior to 1850.
WEMBURY . . . . .	Destroyed shortly before 1852 by a churchwarden.
WHIMPLE . . . . .	Removed prior to 1822.
WOODBURY . . . . .	Ruined in 1848 by a modernising vicar.

LEWTRENCARD CHURCH  
DEVON: ROD SCREEN & LOFT.

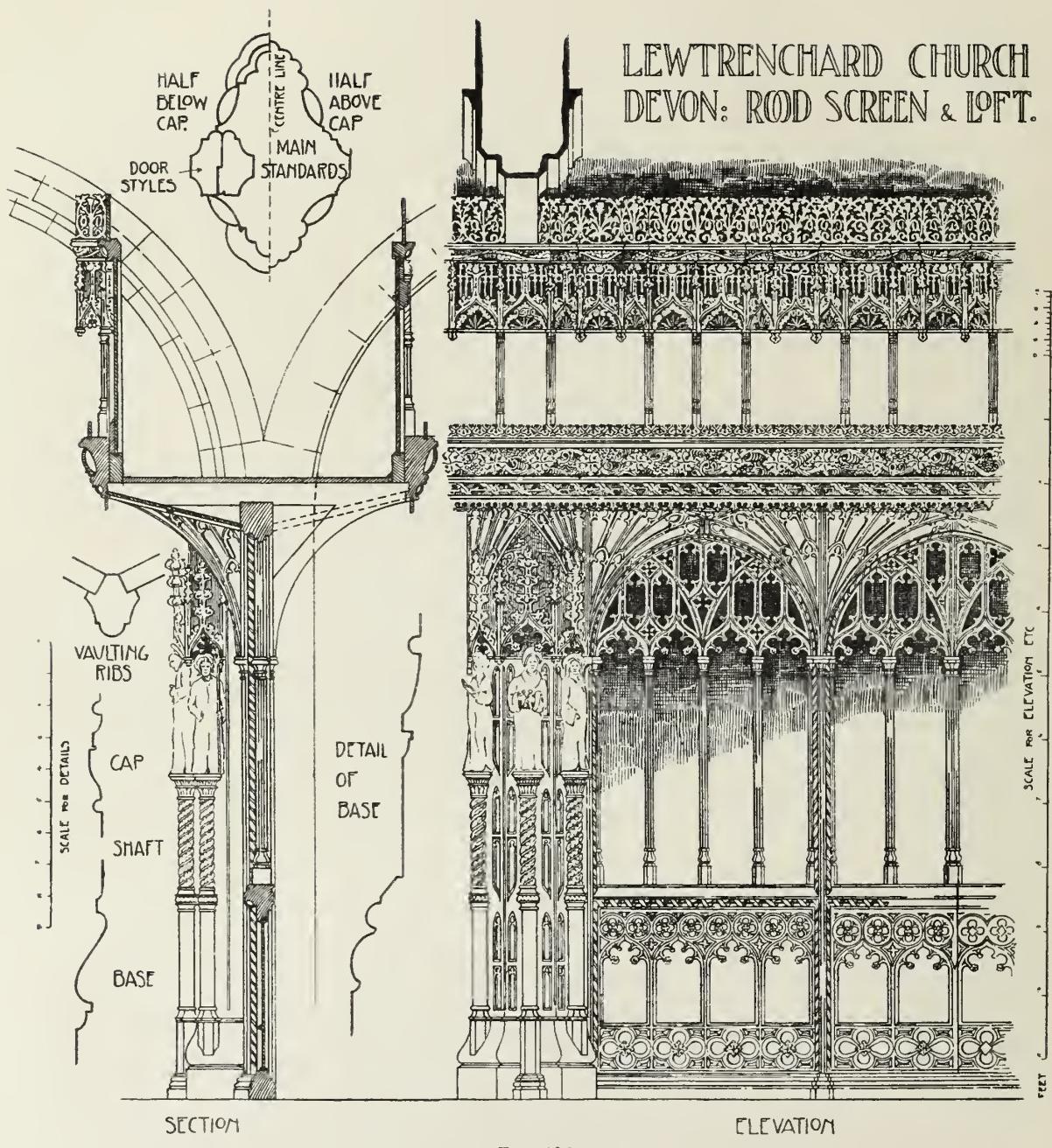
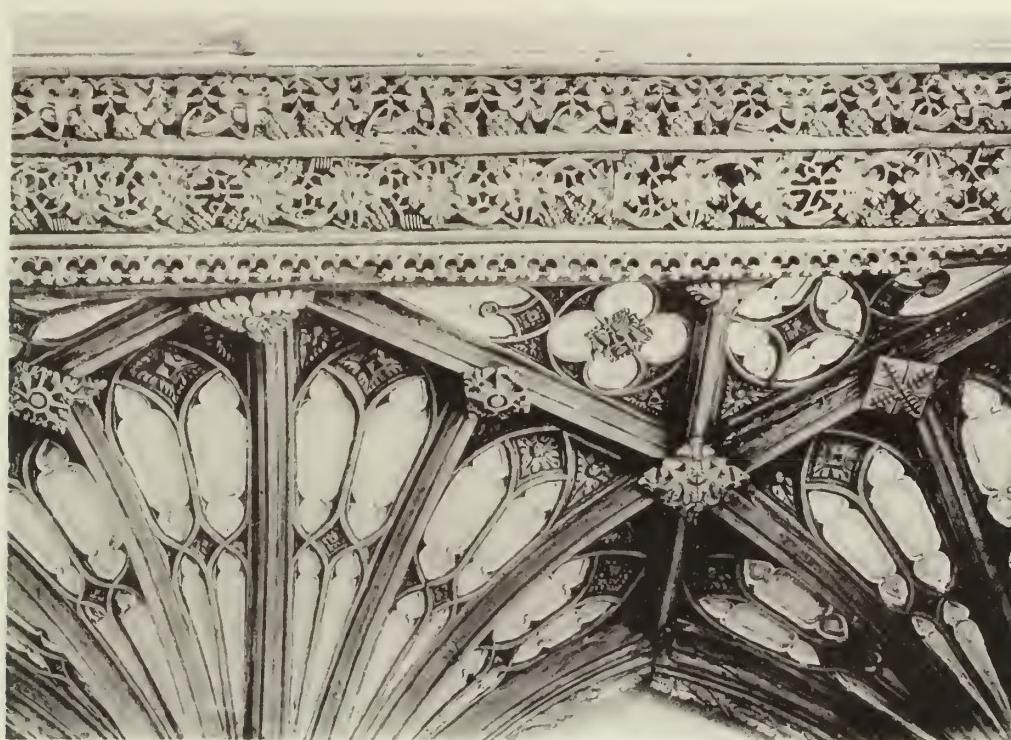


FIG. 106

PLATE XCI  
VAULTINGS OF DEVONSHIRE SCREENS



(A) CLYST SAINT LAWRENCE



(B) POLTIMORE



# SCREENS IN DEVON CHURCHES

## DESCRIPTIVE LIST OF THOSE SURVIVING AND RECORDED

*With some further Ecclesiastical Notes*

**ABBOTSKERSWELL** (St. Mary), Newton Abbot. (1) The roodscreen remains in a fairly complete state, and crosses the whole width of the church (viz., nave and north aisle).

It is of eight bays, five to nave, and three to aisle, with a central door in each section. The screen is of very good Perpendicular character, and at one time possessed a series of saints' figures on the lower panels, but these have been to a large extent obliterated by the brown paint with which the screen has been covered, and have not been identified.

The doors are missing ; the fan-vaulting is gone and replaced by plain spandrels, but a very handsome and broad vine-leaf cornice enrichment yet remains, showing the same beautifully veined leaves that we also see at South Pool, Manaton, and elsewhere. The tracery of the arcades is massive and good, whilst the work in the heads of the lower panels is also very rich, the cusps of the ogee cinquefoiled heads being treated with unusual boldness, and their spandrels filled with fine carving. Both the last-named features are paralleled in the screen at Manaton, with which this one shows a special affinity of design.

The screen is said to have been the work of the monks of Sherborne.

Roodloft stairs in south wall. Pulpit and benches modern.

(2) There is also a parclose screen.

C. E. Keyser, *Archæologia*, LVI ; White's "Devon" ; Baring Gould's "Devon," p. 302.

**ALLINGTON EAST**, Kingsbridge. (1) The roodscreen is of late and rather ordinary Perpendicular type ; said to date from 1547, though constructed for a roodloft, like all the rest in the district.

The fan-vaulting has disappeared, and the spandrel spaces are covered with mutilated fragments of the cornice and other enrichments nailed on in horizontal series as at Ugborough. These appear rather good, and are divided by twisted beads, as at Hartland, etc., etc.

The arms of Fortescue are on the screen.

(2) There is a very rich wooden pulpit, of late type, probably coeval with the screen. Under the canopies of the flat niches on each face are various royal and aristocratic badges, and on the enriched moulding at foot of series of shields emblazoned.

*Ecclesiologist*, VI, pp. 121, 122 ; Rickman, 1825 edition.

**ALVINGTON, WEST** (All Saints), Kingsbridge. (1) The roodscreen was standing complete with all its fan-vaulting intact in 1869, and spanned the nave and both aisles (which latter are very narrow). It was remarkable for having had a pulpit upon the roodloft, following a custom which may be traced in some other parishes ; and the older generation still remember hearing sermons delivered from this unusual and conspicuous position. The screen was of the usual Perpendicular type, rather commonplace in detail, and the execution of less than average merit, to judge by what remains.

Some years ago the nave portion was cleared away by Archdeacon Earle, a notorious hater of screens, and only the small aisle-sections now remain. A part is preserved in the Vicarage awaiting restoration.

(2) Parclose screen to south side of chancel. This screen is of unusual detail, the tracery containing small flamboyant wheels. The execution is coarse, and perhaps of early date.

*Exeter Arch. Soc. Trans.*, 1869, p. 11; Baring Gould, "Book of the West," pp. 38, 340.

**ALPHINGTON (St. Michael), Exeter.** (1) Roodscreens, of usual Perpendicular type, in separate sections to nave and aisles. The lights are well-proportioned and good in detail. The vaulting is lost, and replaced by spandrel fillings of meagre design. There is a striking difference both in style and execution in the character of the central portion of the screen and that in the north aisle, suggestive of a different origin, and it appears possible that the latter may have come from another church, as it is cut at both ends, and obviously not in its proper position. Lower panels of screen are painted with figures of saints, bishops, etc. Those in the north are a head taller than the others, and are quite different in design, and they appear to belong to a different series. The date of the work is about 1470.

### ALPHINGTON

#### LIST OF PANEL PAINTINGS

##### Screen across nave and aisles.

##### North aisle screen, from north—

1. Sir John Schorne.
2. St. Helen.
3. St. Christina.
4. St. Albert the Carmelite (?).

##### Panels of the door new—

1. Gone.
2. St. Stephen.
3. St. Apollonia (?).
4. Gone.

##### On main screen from north—

1. St. John the Baptist.
2. St. Dorothy.
3. An Apostle.
4. St. James Minor.
5. St. Peter.
6. St. Andrew (?).
7. An Apostle.
8. St. Jude (?) (with oar).

##### Panels of the doors new—

1. St. James Major (?).
2. St. Matthew or Thomas (carpenter's square).
3. St. John the Evangelist.
4. An Apostle.
5. St. Simon.
6. St. Philip (three loaves).
7. St. Dunstan and }
8. The Devil

##### Screen across south aisle from north—

1. Effaced.
2. A Bishop.
3. Effaced.
4. Effaced.

##### Panels of the doors new—

1. St. Francis (showing stigmata).
2. A female saint.
3. St. Denis.
4. A female saint (book and sword, probably St. Catherine).

(2) Tower screen, formerly part of the old gallery ; erected 1625 and taken down 1875.

(3) Parclose screens to north and south of chancel.

Baring Gould, "Book of the West," I, p. 341; C. E. Keyser, *Archæologia*, LVI ; "List of Buildings having Mural Decoration," pp. 16, 24.

**ALWINGTON.** The screen has been removed, but probably a large proportion of the pulpit is composed of it. The church is rich in old oak, and contains a very fine canopied manorial pew, richly carved ; also a series of magnificent sixteenth century benches with some exquisite Renaissance panels.

**ASHBURTON (Saint Andrew).** The old roodscreen was removed in the eighteenth century. A notice in the *Gentleman's Magazine* for 1847 (I, p. 194) indicates that this removal took place, together with that of the rest of the screenwork, about the year 1767, when the handsome stone pulpit, elaborately carved, and a brass eagle, were also removed and sold to the parish of Bigbury. The screens were broken up, part sold for a small sum, and the residue lodged in an outhouse at the "Spread Eagle" Inn for many years afterwards, and at last used as wood for lighting fires.

Worthy's "Ashburton," however, describes a good deal of the screenwork as having been used in the construction of a western gallery which was put up in 1718—this was probably the upper part or roodloft balcony, which would be the part most readily adaptable for the purpose.

This old gallery was removed at the restoration during Mr. Birch's incumbency, when many remains were discovered, and passed into the hands of Mr. C. Worthy. One niche, with a statue of Saint Peter, was made into a piece of furniture at the Vicarage.

A great deal was in the possession of the late Dr. Gervis. Fragments are still preserved in the town, including some of the canopy work.

The screen was probably of a type similar to that at Bridford, extremely rich, with figures of the Apostles in the lower panels, carved in high relief—the whole coloured and gilt.

It is recorded that it was erected in 1525, at a cost of £20 1s. 6½d.—a fairly large sum in those days.

The images and rood were taken down in 1547-8, the loft again repaired in 1549-50, and the rood re-fixed under Mary in 1555-6, only to be once again removed in 1559. Oddly enough, a third removal of the loft is recorded in 1563-4, and a fourth in 1579-80, which is suggestive of a peculiar tenacity to old customs on the part of Ashburton folk of Elizabeth's days. Would that they had been equally sensible of the value of their fine old screen and pulpit in the "dark ages" of the eighteenth and nineteenth centuries.

The modern screen by G. E. Street, erected subsequently in 1884, is said to represent his idea of an early screen. It is of a coarse type, besides being foreign to the district. The proportions also are heavy and unpleasing.

It has been conjectured that the entrance to the old roodloft was by means of an interior staircase, removed with the screen, since no trace can be found of any stair or turret in the walls.

The rood or crucifix, which was of large size, had the usual figures on either side, and in the parish accounts occur the item, "And for ther labor that carried the images to be burnt and in drynkynge," etc.

"Ashburton Churchwardens' Accounts," *Gentleman's Magazine* (1849, part I, pp. 127, 194); Worthy's "Ashburton," p. 11; S. Baring Gould, "Book of the West," I, 258-9; C. E. Keyser, *Archæologia*, LVI, p. 4; H. Hems, "Rood and other Screens," p. 2.

**ASHPRINGTON (Saint David's), Totnes.** Some fragments of the roodscreen are preserved.  
Lysons' "Devon," CCCXXVII.

**ASHTON (St. John Baptist).** (1) A fine roodscreen, extending across chancel and north aisle. The vaulting is lost, but the cornice enrichments remain on the west side. Tracery of the usual Perpendicular type, with arcading of low and wide proportion. The detail is of early fifteenth century character. Lower panels bear paintings of figure-subjects, both front and back (Plate LXX). The church has been the subject of careful restoration, during which there came to light marks of the ancient gallery-front in the aisle walls. The roodloft, mentioned by Rickman, was standing in 1825, and Lysons also speaks of it. The vaulting is now to be restored.

(2) Parclose screen, north and south, of remarkably good design, the tracery being distinctly Decorated in character though some of the detail, as in the mullions, etc., would point to a late date. A series of remarkable paintings are continued on these screens, and, from their excellent preservation and fine execution, may be considered as the best remaining in Devonshire.

C. E. Keyser, *Archæologia*, LVI, pp. 16, 25; Oliver's "Eccl. Antiq. of Devon," I, 195; *Exeter Dioc. Arch. Soc. Trans.*, 2nd series, II, 96; *Ecclesiologist*, XX, 286; Murray's "Guide to Devonshire"; Rickman's "Gothic Architecture," 1825 edition; Lysons' "Devon," CCCXXVII; "List of Buildings having Mural Decoration"; F. Crossley, photo.

There are some excellent bench-ends and backs of fifteenth century date, and a fairly good Jacobean pulpit.

The roodloft staircase is on the south side, the door of approach being to the west of the screen.

### ASHTON

#### LIST OF PANEL PAINTINGS

*Screen across nave and north aisle, and between north chapel and chancel. On the chapel side between chapel and chancel. From east—*

1. Prophet with scroll, "Maria Virgo, concipiet."
2. Prophet with scroll, "Et vocabitur Emanuell."
3. Prophet with scroll, "Surgite nolite timere."
4. Prophet with scroll, "Lex per Moisem signata est."
5. Prophet with scroll, "Et proceperit per Elyam."

*On east face of aisle-screen—*

1. Prophet with scroll, "Celi apti . . . (aperti)." On the doors "The Annunciation."
2. Prophet with scroll, "Omnes resurgent novissima tuba."

*On chancel side of screen; between chancel and chapel. On east—*

1. The Visitation or Salutation with scroll, "Et exultavit infans in utero eius."
2. A prophet with scroll, "Elizabeth sterilis peperit."
3. } A prophet with scroll, inscriptions obliterated.
4. } A prophet with scroll, inscriptions obliterated.

*On east side of chancel screen—*

Five prophets with scrolls, the inscriptions obliterated.

*On west face of screen on portion across north aisle. From north—*

1. St. Gregory.
2. St. Jerome.
3. St. Ambrose.
4. St. Augustine.

*On the doors—*

1. St. Syth.
2. St. Michael and Satan.
3. St. Dorothy.
4. St. Clement.

*Then—*

1. St. Mark.
2. St. Matthew.
3. St. Luke.
4. St. John the Evangelist.

*On main screen from north—*

1. St. Leonard.
2. Female saint with scimitar.
3. St. Stephen.
4. St. Sidwell.
5. St. Blaise (?)
6. St. Catherine.
7. Archbishop St. Thomas of Canterbury.
8. St. Margaret.

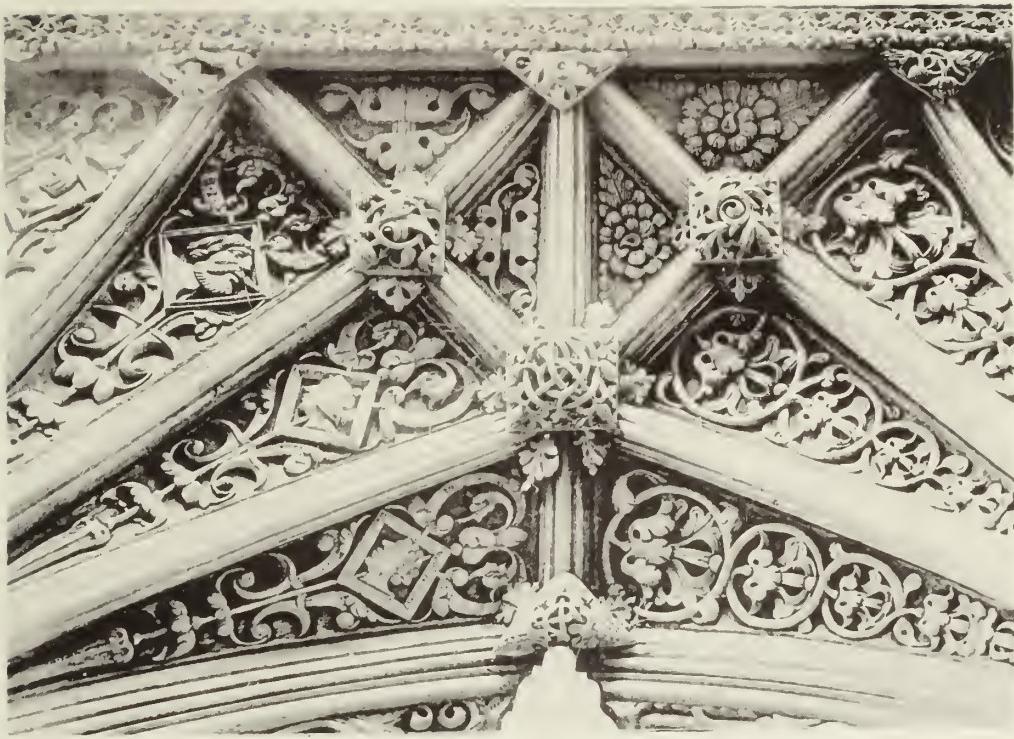
*On the doors—*

1. St. John the Baptist.
2. The Virgin and Child.
3. St. George.
4. St. Mary Magdalene.

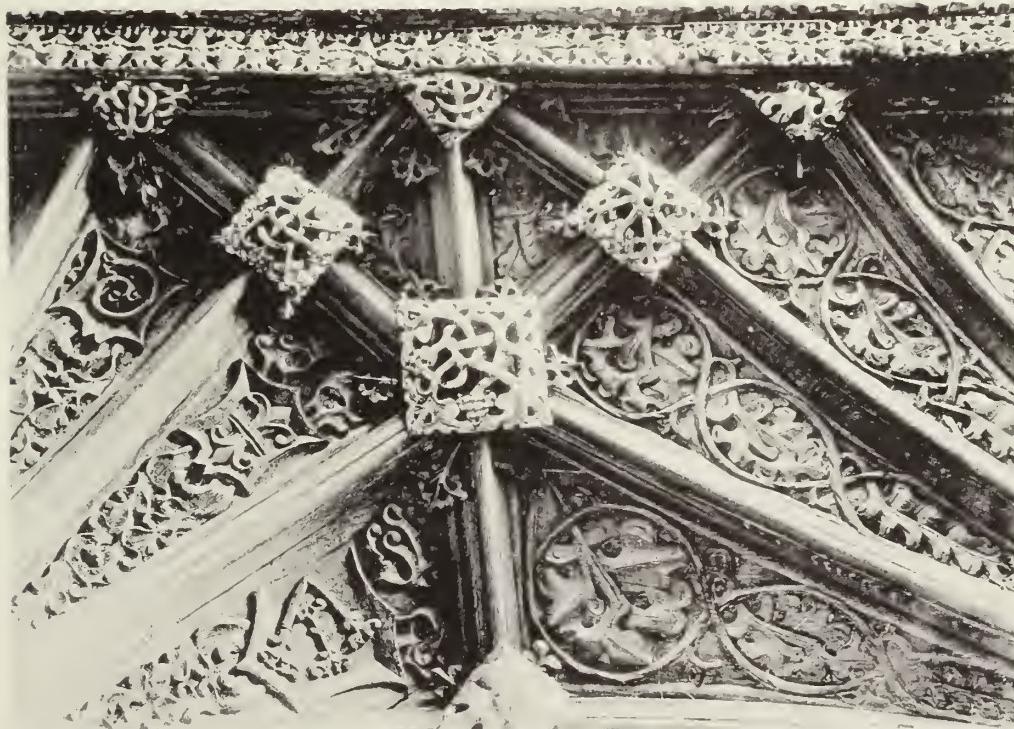
*Then—*

1. St. Anthony.
2. St. Ursula.
3. St. Leodegar, or Eloy.
4. St. Apollonia.
5. A bishop.
6. St. Lawrence.
7. St. Sebastian.
8. St. Sidwell (or St. Winifred ?)

PLATE XCII  
VAULTINGS OF DEVONSHIRE SCREENS



(A) LAPFORD



(B) SWYMBRIDGE



**ATHERINGTON (Saint Mary), Umberleigh Station.** This church contains two screens.

(1) A portion of the original roodscreen, being the north-aisle section. This screen is justly celebrated on account of its exquisite design and finish, and has moreover a special interest for ecclesiologists, owing to the fact that it still retains, in an almost perfect state, the original balconies or gallery-fronts to the east and west sides of loft (Plates XXXVB, LXXV, and Fig. 103). This survival, being practically unique in the county has furnished a most accurate and desirable model for restorations, and for new work of the same order. It inspired the reconstruction of the Staverton roodloft by one of its writers in 1891, and later furnished valuable hints for the restoration of the beautiful ancient fragments at Kenton.

The real object of the loft and a description of it as it would have appeared in its completeness are elsewhere described under roodlofts (pp. 75-97), and need not be attempted here. The front appears to have been divided formerly into a series of panels alternating in width, but some of the standards which divided them have been cut off short, to give a greater breadth for some Post-Reformation paintings. Formerly the narrower compartments held statues, of which only the pedestals now can be traced. The wider ones probably held paintings, though there may have been bas-reliefs.

The gallery-back is much plainer, consisting of a series of flat panels, divided by moulded standards, with good tracery heads (Plate LXXVB).

The screen is of a handsome type, the detail being of the choicest. The work has features in common with the screens at Hartland, Marwood, Lapford, and Swymbridge, but the fillings of the vaulting are purely Italian, and quite of the Renaissance order, whilst the rest of the work is Gothic. Marwood and Lapford are two of the screens which offer the closest parallel in this respect. It is still a matter for conjecture how this strange contrast of detail on individual screens arose—but this work demonstrates the fact that the two schools of design existed side by side. The screen has been well restored by Pearson.

(2) The screen at present dividing the nave from chancel is of a very different order, being of the earlier or square-headed type, with narrow traceried lights, having an early Perpendicular character, like those in the screen at St. Helen's, Parracombe. The screen, if originally a roodscreen, would almost certainly have been furnished with a flattish projecting cove for the support of a roodloft. No instance remains of the complete structure in Devonshire, except at Willand and an incomplete example at Stoke-in-Teignhead, but the type is common in other parts of the country. Such a coving may be seen in the new screen at Littleham, near Bideford, by Temple Moore, architect.

It has been always a tradition in the district that the fine screen in the north aisle came originally from a private chapel at Umberleigh, at the foot of the hill, which was dismantled in 1800, but a careful inspection of the screenwork, and a study of the respective character of the two screens would suggest that it was the simpler and plainer work now in the chancel-opening which was brought here, and that the noble roodloft is in its original place and at one time extended across the chancel also. The existence of the stair in the north wall, if original, is an added proof of this. Moreover Lysons states definitely that this screen originally extended across the whole church.

(3) Mention may be made of the bench-ends in this church which are a notable feature, being shouldered up to tall poppy-heads, and finely crocketted. They are of early type.

*Exeter Dioc. Arch. Soc. Trans.*, Vol II, 1845, part II (gives measured drawings); *ibid.*, 1847, p. 175 (description of gallery, front and back), and 1887, p. 10; Baring Gould, "Book of the West," I *passim*; *Exeter Dioc. Gazette*, 1904, pp. 208-211; Lysons' "Devon," CCCXXVII.

**AVETON GIFFORD** (Saint Andrew, Kingsbridge). This church retains parclose screens north and south of chancel, of singularly refined character. (Plate CXIII). The tracery has the appearance of the fourteenth century design, being flowing in character; but this suggestion of early date is quite contradicted by the detail, some of which appears very advanced, and in particular there is a small enrichment on the cyma mould around the opening which has an entirely classic character, such as is met with in the later English Renaissance.<sup>1</sup> The character of the cusping in the tracery is also late. These screens are very similar to those remaining at Kingsbridge, but are superior in detail. They were turned out of the church in 1869, but were replaced after the restoration in 1886. Mr. Hems mentions, in the *Western Antiquary*, that he has seen similar work in the screen in Chartres Cathedral.

Baring Gould, "Book of the West," I, 347; *Western Antiquary*, 1885, pp. 221 (illustration), 240.

**AWLISCOMBE** (St. Michael). Stone roodscreen, retaining a good deal of its ancient detail; but its original cornice appears to have been removed with the coving and the roodloft, and a modern battlemented top of inferior design has been substituted. It was restored in 1887, under Fulford. This screen very probably would have had an open arcaded front, standing some feet westwards, such as still exists at Compton Bassett, Wilts, with a coved ceiling and loft over.

*Exeter Dioc. Arch. Soc. Trans.*, Vol. I, 1863, p. 7; Lysons' "Devon," CCCXXVI, *et seq.*

An interesting feature of this screen is the series of angels holding scrolls, forming corbels at the springing of the arches. These are mentioned by Lysons.

**AXMINSTER** (St. Mary and St. John Baptist). Parclose screen to the Yonge chantry, at east end of north aisle, much disfigured until lately with coloured glass and white paint. The roodscreen here was removed in 1660 (*vide* Parish Records).

**AXMINSTER** (Whitford Chapel). Portions of a very ancient screen from this desecrated chapel, which had long been used as a barn, were presented not many years since by the De la Pole family to the Augustinian Canons at Spettisbury, Dorset, and are now preserved in the Convent chapel there.

They consist of a range of narrow panels, set in a plain framework of broad flat section (ss. 2). On the panels are a series of figures of saints, not yet identified, but very much earlier in character than the regular Devon series—and upon the framework is a painted trailing vine. The work appears to have been part of a partition or framed screen probably engaged with a floor over-running a part of the chapel.

**BAMPTON** (Saint Michael). (1) Roodscreen of the formal type, but well carved, and displaying the badge of the Bourchier family in the fan-tracery. This screen retains its vaulting on both sides and was formerly enriched with subjects emblematic of the Passion painted on the lower panels of the central compartment, but which are now painted over. The date, "1450," is given by H. Hems. The tracery of the openings corresponds with those of the north-aisle lights of the church.

(2) Tower screen, formerly part of a screen at St. Mary's Church, Taunton (C. H. Samson).

C. E. Keyser, *Archæologia*, LVI; H. Hems, "Eccl. Ant.," I, 169; *Somerset Archæological*, 1900 (excursion note); Oliver's "Eccl. Antiq. of Devon," I, 169.  
*Exeter Dioc. Arch. Soc. Trans.*, III, 1875, p. 25.

<sup>1</sup> Compare Holbeton.

**BELSTONE** (Okehampton). There was a fine screen in this church until a comparatively recent date, but it has been removed, and all trace of it seems lost.

White's "Devonshire," 1870, alludes to it, but it is not mentioned by other typographers.  
*Western Antiquary*, XI, iii, p. 46; White's "Devon."

**BERE FERRERS** (Saint Andrew). The lower part only remains of the chancel screen, retaining on the panels some figures representing female saints ; on white ground, as at Ipplepen, but much defaced. These are of unusually early date. Two of the figures are holding a scythe, one being Saint Sidwell.

**BERRY POMEROY** (Saint Mary). (1) The roodscreen is in a very perfect state, retaining its ancient vaulting and cornices. It is of great length (forty-six feet) crossing nave and both aisles, and is fitted in between the piers of the arcade.

The screen is of thirteen bays, of which the central section has seven. There are doorways in each section, but all three doors are missing.

The work is of the formal Perpendicular type, the vaulting-ribs being clumsily arranged, the curves at the springing taking a false line. The panels are decorated with sunk tracery. The bosses are good, and the running-vine on the cornice excellent. There are remains of ancient colour, and the lower panels are enriched with a group of figures, including the Apostles, and other saints. Lysons speaks of this screen as having its roodloft remaining in 1822.

C. E. Keyser, *Archaeological Journal*, Part I, p. 399; *Architectural Journal*.

(2) Parclose screens, north and south, with remains of original colour—gold, vermillion, green and white. These are of fairly good Perpendicular type.

The screenwork of this church has been recently restored under E. Sedding.

#### BERRY POMEROY LIST OF PANEL PAINTINGS

*Main chancel screen from north—*

1. A king.
2. Almost obliterated.
3. A female holding a lantern—St. Gudule or a sibyl?
4. St. Mary Magdalene, or a sibyl.
- 5.
6. A group of four figures. The Evangelists (?)
- 7.
- 8.
9. St. Jude or St. John the Baptist (?)
10. St. James Minor.
11. St. Stephen (?)
12. St. Thomas. (The doors are gone.)

*Then—*

1. St. James Major.
2. St. Simon.
3. St. Bartholomew.
4. Figure with oar—St. Jude.
- 5.
6. Another quartette—The Doctors of the Church (?)
- 7.
- 8.
9. St. Mary Magdalene (?)
10. Female Saint (?)
11. St. Veronica, or a sibyl.
12. Defaced.

**BICKINGTON, ASHBURTON.** There are said to be some remains of screenwork in this church.

**BIDEFORD** (Saint Mary). (1) There is a stone screen on the south side of chancel, in the new church containing a canopied tomb, with a recumbent effigy of Sir Thomas Grenville (*ob.* 1513). This screen is noted by Lysons as standing between the chancel and the south aisle in the old church. He describes it as bearing several shields of the Grenvilles, connected with the monument. The arms of Grenville, and of Grenville impaling Gilbert may still be seen on the tomb.

Lysons' "Magna Britannia," Devon; illustration in J. Stabb's "Some Old Devon Churches" (Plate XI).

(2) Tower screen, built up from fragments of seventeenth century oak panelling.

**BINDON.** Screen of early character formerly in chapel of manor-house, consisting of narrow lights, ogee tre-foiled, and tricusped spandrels, part now forms a partition on the ground floor, and another part divided a bedroom from the upper landing.

Illustrated in *Exeter Dioc. Arch. Soc. Trans.*, III (1875).

**BISHOP'S TAWTON, BIDEFORD.** In this church, which has been absolutely ruined by modern vandalism and ignorant and injudicious renovation, there still remains a small portion of a screen of early Perpendicular character (now fitted to chapel), and consisting of three bays; the heads arcaded, but having flat spandrels in lieu of vaulting, filled with foliage-carving, some of which have an antique appearance. The lower panels exhibit the emblem of a rose in splendour between the cusping of the heads. Some of the detail in the mullions and moulded work exhibit a similarity to that of Pilton roodscreen.

**BLACKAWTON (Saint Michael).** The roodscreen remains in a somewhat mutilated condition, and shorn of its vaulting. It does not appear to have undergone any degree of restoration. The nave portion is *in situ*, but the south-aisle section has been turned round at right angles to do duty as a south parclose to the chancel. The work is of rather debased Perpendicular type with broad fenestrations, and the thickened central mullion running into heads of arches—something like the work at Burrington.

It retains its ancient colour-decoration of vermillion and blue. The late date is shown by the initials of Henry VIII and Queen Catherine, with her badge, the Pomegranate. It is also evidenced in the late and inferior character of the design and execution. Miss Eleanor Rowe, the South Kensington authority upon wood-carving, describes the detail as exhibiting the defects of this period, in the flatness, rigidity, and mechanical nature of some of the carving—all signs of decadence.

It is said that the pulpit in this church used to stand upon the roodloft, and the story goes that the late Archbishop Temple, when Bishop of Exeter, declined on one occasion to ascend into it. The pulpit is Jacobean, and there are no surviving remains of a roodloft.

C. E. Keyser, *Archæologia*, LVI; Lysons' "Devonshire," CCCXXVII; Worthy's "Ashburton," p. 120; Worth's "Guide to South Devon," p. 57; Baring Gould, "Book of the West," I, 319; "List of Buildings having Mural Decoration."

C. E. Keyser, *Archæologia*, LVI; photo in S. Kensington Museum.

#### PANEL PAINTINGS AT BLACKAWTON

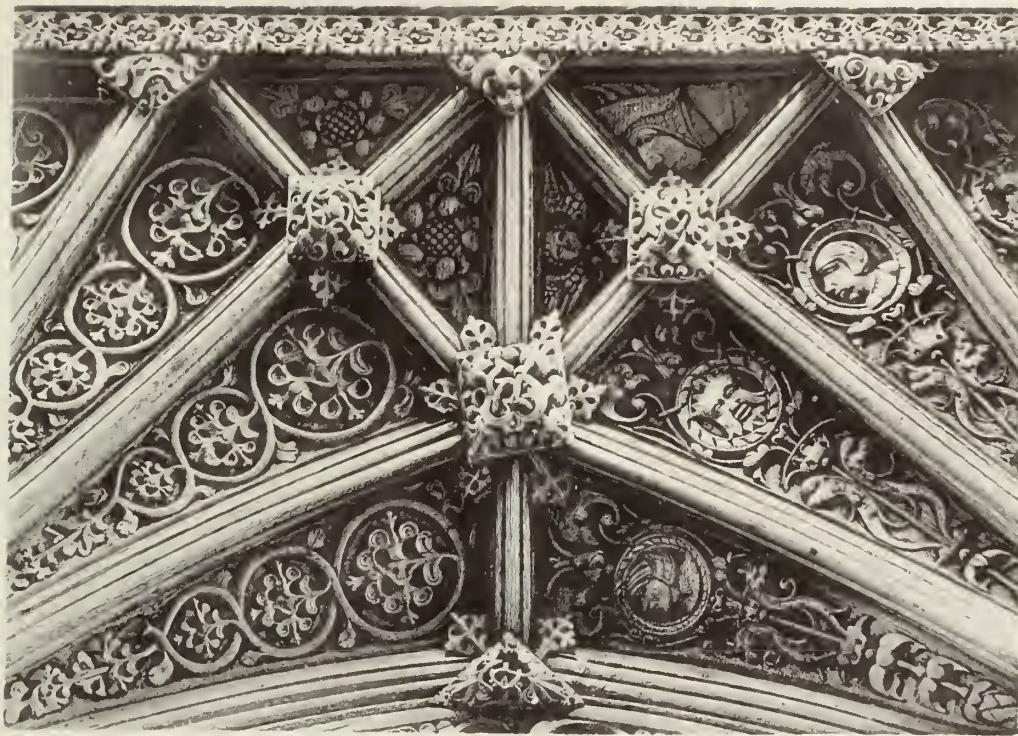
Screen across nave, and between chancel and chapels: Arabesque patterns and shields; that on the second panel from the north has on it a "k"; that on the fourth "hviii." On the other shields are the implements of the Passion, viz., the Cross, Crown of Thorns, Hammer and Dice, and the letters "D" and "O."

Photographs in the South Kensington Museum.

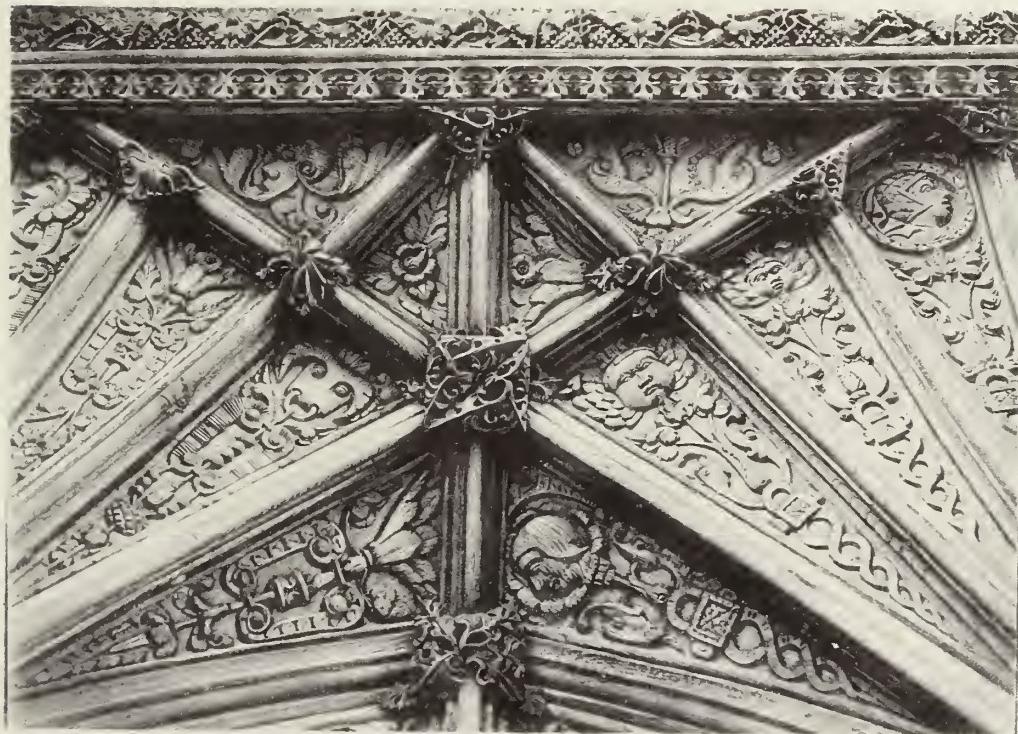
**BOVEY, NORTH (St. John Baptist).** The roodscreen extended the whole width of the church, and is fitted between the piers of the arcade. It is of eleven bays, the central section containing five. All three doors are missing.

The rood staircase is in the north wall, its lower entrance being within the chapel to the east side of the screen, a peculiarity which exists also at Honiton, Ipplepen, Kenton, Kentisbere, Lustleigh, Staverton, and Tor Brian—amongst other churches. Doubtless in such cases the chapels in question are more likely to have been Guild chapels, free to the parish, than private chantries. In fact they could hardly have been the latter. (*Vide Notes and Queries*, 10, s. VI, 267 and 435 (1906). The screen was to some extent renovated—it can scarcely be said "restored" some years ago when the lights on the north side of central door, whose tracery is missing, seem to have been filled with some smaller tracery-heads from another screen—possibly from a neighbouring church, and these may have been part of a series of fragments which

PLATE XCIII  
VAULTINGS OF DEVONSHIRE SCREENS



(A) LAPFORD



(B) AATHERINGTON



were given by the late Earl of Devon from his collection at Powderham, for the purpose of its reconstruction.

The screen, as it appears now, is of fairly good Perpendicular character, though sadly mutilated. All the vaulting has disappeared, except the traceried spandrel pieces, which are cut and nailed against the vertical faces between the lights. There are also a few good carved bosses nailed on in a similar position, and some crocketed buttress-standards, apparently part of the old roodloft. One fine row of vine-leaf cornice enrichment remains, but the feature *par excellence* of this screen is to be found in the series of little statuettes with canopied niches, encircling the central doorway—in this case happily the figures are almost perfect. The lower panels of the screen are of good design, and different in nave and aisles. Those in the central section are of the Manaton type.

*Exeter Dioc. Arch. Soc. Trans.*, 1852, p. 165; S. Baring Gould, "Dartmoor," p. 172.

(2) There are parclose screens north and south of the chancel, and the benches are of good though plain sixteenth century character. Pulpit and reading desk Georgian.

**BOVEY TRACEY** (St. Thomas of Canterbury). (1) The roodscreen is of eleven bays, and runs continuously across nave and aisles. It is of excellent Perpendicular work, and though reproducing the usual type of detail, yet this is rather above the average in character. The screen was restored in 1887-8, when the vaulting, then missing, was reconstructed and the ancient colour and gilding renewed. It has bold ribs, with a very simple tracery filling, and some fine bosses. The cornices have been reconstructed, and now exhibit a duplicate series of wide bold vine-leaf enrichments, with twisted leaf scrolls top and bottom (Plate CXVA). The screen being richly painted and gilt, the whole effect is sumptuous. On the lower panels are an ancient series of figures of Apostles and Prophets, most of which cannot be identified; these have been erroneously taken for a representation of various phases of the memorable quarrel between Henry II and Thomas à Becket. The central doors exhibit on their four panels an entirely modern representation of the Annunciation with St. John Baptist and St. Elizabeth, the work possessing distinct merit.

(2) Parclose screens of fairly good Perpendicular character north and south of chancel.

(3) The ancient pulpit, which is of stone, of the fifteenth century, has some excellent canopy work, and retains half-length figures in its niches, most interesting and well preserved.

Worth's "Tourist's Guide to South Devon," p. 75; C. E. Keyser, *Archæologia*, LVI, p. 26; Lysons' "Devon," p. cccxxvii; White's "Devon," 1890.

#### PANEL PAINTINGS AT BOVEY TRACEY

*On screen across north aisle, from north—*

1. Faint figure.
2. Do.
3. Crown painted.
4. Do.                  Doors gone.

*Then—*

1. An Apostle with tonsure, St. Peter.
2. A prophet.
3. An apostle.
4. A prophet.

*On screen across the nave, from north—*

- 1, 3, 5, 7. Apostle; 3 as a young man is no
- 2, 4, 6, 8 Prophets.                  [doubt St. John.]

*On the doors—*

- A modern representation of the Annunciation, with St. John the Evangelist and St. Elizabeth.

*Then—*

- 1, 3, 5, 7 Apostles.
- 2, 4, 6, 8 Prophets.

*On screen across south aisle—*

- 1 and 3 Apostles.
- 2 and 4 Prophets.
- Doors gone.
- The next four are obliterated.

*On the pulpit—*

- The Four Evangelists.  
St. George.  
St. Mary Magdalen.  
St. Andrew.  
St. Peter.  
St. James the Less.

**BOW (St. Bartholomew), or Nymet Tracey.** (1) Roodscreen of five divisions to nave, with a continuation in north aisle of a different pattern. Both sections are of a type unusual in Devonshire, having arcaded lights with pierced traceried spandrels in a square framing. The detail of the screen appears late, and the lower compartments of the north-aisle screen are enriched with linen-fold panels, a feature rare in this position. The screen could never have been vaulted after the usual Devonshire type, but would have been simply coved or bracketed for a roodloft. It retains a good deal of the ancient colouring, and altogether may be regarded as of special interest. It has suffered mutilation in removal from its ancient position, and does not fit its present place.

(2) A north parclose screen, of a type harmonious with the others (Plate XCVIIA).

Baring Gould, "Book of the West," I, 99; "List of Buildings having Mural Decorations." Compare screens at Exbourne, East Budleigh, and Burscombe.

**BOWRINGSLEA (See HUISH, SOUTH).** The Hall contains some domestic screenwork of the very finest class, of Charles I date.

**BRADNINCH (St. Dionysius).** (1) Roodscreen to nave and north and south aisles, in very perfect condition, with vaulting and cornice complete on both sides, but disfigured by a bad modern cresting (Plate LXXXIB). The detail is of the "Exe Valley" type, with small tilting shields reproduced in the tracery. The date of the work is stated to be 1528, and it is remarkable that the general design gives no indication of so late a period, being purely Gothic in character and free from any trace of foreign influence, but the late date is more evident in the manner in which the carved detail is executed. Miss E. Rowe, of S. Kensington Art Schools, says that in contrast with other screens, such as those at Dartmouth, South Pool, and Portlemouth (which show a great breadth of treatment and a stronger influence of stonework) this one is quite remarkable. She adds: "The setting out of the leaves is more rigid, the detail more fritted, the leaves less bossy, and worked out with a tool for speed rather than any thought of modelling; the perforations of the holes in the leaves are more frequent and more mechanical, and there are gouge cuts on them quite apart from those which emphasize any natural detail. The edges of the leaves are thin and poor, and resemble in this respect much of the treatment at Blackawton, which I know to be late and still more decadent." The screen's measurement along the vaulting is fifty-three feet in length. The lower panels are painted with figures. At the last visitation of the Heralds in 1620, the Royal Arms, and those of Prince Charles, the Bishop of Exeter, and Ackland, Sainthill, and other families of consequence in the neighbourhood, were painted on the front of the screen (*i.e.*, the gallery).

The pier-casings are original and good. They retain ancient statuettes under canopies. The roodloft was standing in Lysons' day and part remained till quite recent times in use as a pew, access being had by a step-ladder.

(2) A fine screen now fitted to the tower arch was standing prior to 1884 in its original position as a north parclose. The date is given by Hems as 1450. It is well painted. On the parclose screen are twelve figures of saints, including one of Our Lord on the Cross.

*Gentleman's Magazine*, 1825, p. 140; and II, p. 499; *Exeter Dioc. Arch. Trans.*, Vol. II, Part I (1847), p. 32; and Vol. II, second series, p. 96; *Ecclesiologist*, XXVIII, 308, I, 18; Baring Gould, "Book of the West," I, 78: "List of Buildings having Mural Decorations."

## BRADNINCH

## LIST OF PANEL PAINTINGS

*Screen, now placed under the tower arch, from the south—*

1. A female figure.
2. St. Christopher.
3. St. Adrian (?)
4. St. Giles.
5. Our Lord on the Cross.
6. St. Francis.
7. St. Michael and Satan.
8. St. George and the Dragon.
9. St. Gabriel.
10. A female figure.
11. St. Sebastian.
12. A white abbot (perhaps St. Bernard).

*Main screen across nave and aisles—*

*On screen across north aisle, from the north—*

Eight panels with alternate apostles and prophets.

*On the doors—*

The Doctors of the Church ; then four of the Sibyls.

*On main screen—*

On the first eight panels, the Sibyls (ss. 4, 21, 22).

*On the door—*

1. } The Annunciation.
2. }
3. } The Visitation.
4. }

*Then—*

1. } The Temptation and Fall of Man.
2. }
3. } The Expulsion from Paradise.
4. }
5. Samson.
6. A female saint.
7. A civilian.
8. A king.

*On screen across south aisle—*

1. Male figure with box in his hand.
2. Female figure with partly-open book.
3. Female figure with open book.
4. Male figure with open book.

*On the doors—*

Four figures with books.

*Then—*

Four kings and civilians without emblems.

**BRADWORTHY.** Parts of a chancel screen remain, forming a low screen. The work is of late date (Dr. Cox, F.S.A.). The greater portion has disappeared, and it is believed in the locality that portions of it were used for a neighbouring church. The stairs to roodloft remain, together with the original doorway. The roodloft stair remains ; the doorway now opened and a new door added. About 1889, the marks showing where the screen formerly abutted on the pier supporting the north transept arch on the east side were found, and filled up with granite (Rev. W. T. Wellacott, Vicar).

**BRATTON CLOVELLY (Saint Mary the Virgin).** The only portion now remaining of the roodscreen is the lower part of the screen to the south side of the nave, which exhibits some fairly good detail. The rest of the screen was cut down and removed in 1820 ; where it went is unknown.

South Kensington List.

**BRAUNTON (St. Brannoc).** A chancel screen of early date, square-headed, and of very unusual design ; rather meagre and gaunt in character. It probably supported a flat coving for a roodloft westward, as is conjectured to have been the case at Budleigh, Bow, and elsewhere. The cornices have disappeared. The chancel wall is remarkable, having a great breadth on either side of the arch, on each side of which is a lancet-opening, that on the north being open to the exterior, and that on the south looking into a chapel. Both these must have illuminated the old roodloft, or possibly formed the approaches or means of egress. There is a fine Jacobean gallery on the north side of nave and the benches are magnificent, among the finest of their kind.

**BRAY.** (*See HIGH BRAY.*)

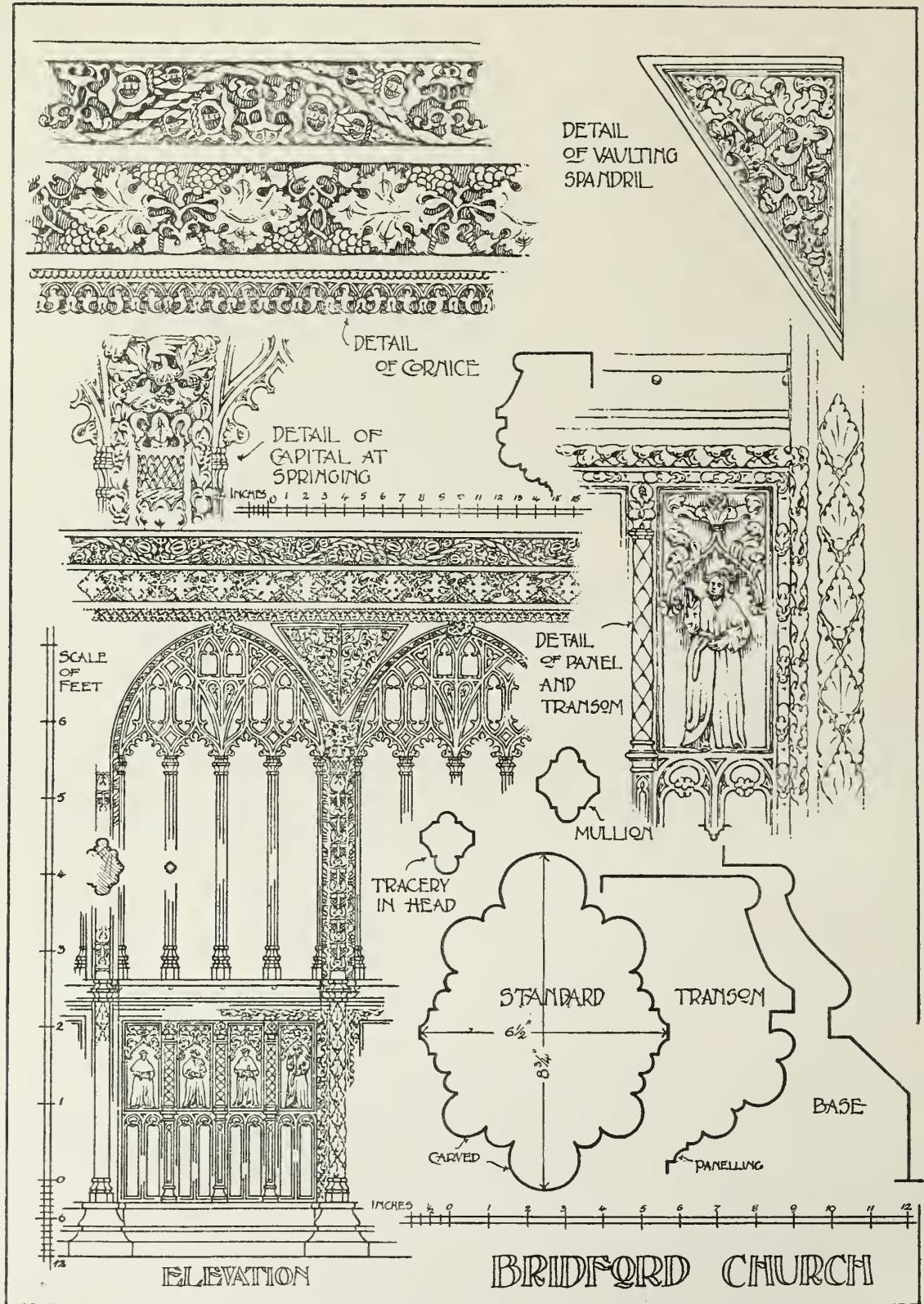


FIG. 107

PLATE XCIV  
VAULTINGS OF DEVONSHIRE SCREENS



(A) KINGSNYMPTON



(B) ATHERINGTON



**BRENT, SOUTH.** There was formerly a very fine roodscreen with a parclose standing in this church, but it was removed about thirty years ago, on the occasion of a very drastic "restoration," when the contractor was allowed to take away most of the old oak, some of which passed into private hands. The framework of the screen, after resting for some time in the churchyard, was removed to the Vicarage, but on the rebuilding of the same a few years ago it was carried out to the stable loft, where some fragments of it now remain in a very decayed condition; and it is to be feared that under present conditions it is likely to undergo further deterioration. Reference to the screen will be found in the *Exeter Dioc. Trans.*, Vol. III, Part III, p. 154 (1849), and in the same for 1896, p. 132. It was of eleven bays, five in the nave, and three in each aisle, with tracery of the Dartmouth and Ugborough type, containing within it crockets and a finial. The vaulting was missing, and the spandrels were covered with portions of old carving attached at random. All the carved work is now lost, with the exception of a small fragment fixed over the altar, the colouring of which has been restored.

Baring Gould, "Dartmoor," p. 210, "Book of the West," I, 37, 225; "List of Buildings having Mural Decorations"; *Exeter Dioc. Arch. Soc. Trans.*, III, iii, p. 154; *ibid.*, 1896, p. 132.

**BRIDESTOWE (St. Bridget).** A chancel screen, of fairly good Perpendicular type, with some work of special interest in the carving around the arcades, was standing in this church until 1869, and was surmounted by a tympanum of the early eighteenth century date, close boarded and painted on both sides, filling the chancel arch. In 1869 the screen was cut down to the transom, the upper parts containing the tracery being used to form panels in the church; and the tympanum was taken over by the contractor, and afterwards purchased by Mr. Simmons, postmaster of Lydford. It has since been acquired by Miss Calmady Hamlyn of Bridestowe, in whose possession it remains at the present date. It retains on one side painted figures of Moses and Aaron (Fig. 74) very well executed, with the Royal Arms of Queen Anne's date and the Ten Commandments, and on the other a finely painted picture of the Resurrection adapted from an original on the screen in Exeter Cathedral.

*Exeter Dioc. Trans.*, 1852, p. 174; Baring Gould, "Dartmoor," p. 138; "Book of the West," I, 37; F. Bligh Bond in *R.I.B.A. Journal* for Oct. 14th, 1905: "List of Buildings having Mural Decorations"; H. Hems, "Rood and other Screens."

**BRIDFORD (St. Thomas).** A roodscreen of singular interest and high artistic merit, the detail having a decidedly Renaissance character and very rich and lavish (Plate XCV and Fig. 107). The enrichment around the arcades, etc., is particularly bold and good, and the main shafts to the principal mullions are encrusted with carving. The vaulting is missing, and its place is taken by the spandrel-pieces brought down from the underside of the roodloft. The screen retains its ancient colouring, which is very soft and pleasing, and its lower panels bear small carved and illuminated figures of apostles and prophets. The date of the work is said to be 1508.

The pomegranate of Aragon appears on the screen.

The Ashburton screen (date 1525) is described as having a similar character, and at Lustleigh we have a debased copy possibly dating from about 1620 to 1630. (Compare detail; Plate CVIIA and B.)

2. A parclose screen on the north side, having three large subjects painted on the lower panels. This screen is of very pleasing Perpendicular work, with excellent tracery (Plate CIIb).

There is a curious old chair in the sanctuary, of fifteenth century work, with parts added from screen fragments.

*Exeter Dioc. Trans.*, 1852, p. 166; Oliver's "Eccl. Antiq.," Vol. II, p. 132; Murray's "Handbook to Devon"; Roger's "Anct. Sepulchral Effigies," p. 208; C. E. Keyser, *Archæologia*, LVI; "Pugin on Chancel-Screens," p. 67; "List of Buildings having Mural Decorations"; photo in *Trans. Devon Assoc.*, 1902.

**BRIDFORD**  
**PANEL PAINTINGS**

On panels of screen between chancel and north chapel, on the chapel side, are painted three large subjects ; one may be the Salutation.

On the door of the main screen on the chancel side is the figure of a king giving the benediction.

The screen across the aisle is divided into three compartments of four panels each ; that across the nave into three compartments of four panels each, besides the doors, and the pulpit which occupies the south side.

On the panels are sculptured and painted figures of twenty-four apostles and prophets, in addition to four figures in the first compartment on the north, which are modern, and there are four more figures on the south of main doors, viz.—

- |                                       |                                  |
|---------------------------------------|----------------------------------|
| 1. A confession.                      | 3. A figure holding a rosary (?) |
| 2. A kneeling figure holding foliage. | 4. A figure holding a key.       |

N.B.—These last two are not ecclesiastics.

**BRIDGERULE (St. Bridget).** The roodscreen and parcloses are modern, and of poor design, the tracery being similar, but vastly inferior, to that of the Aveton Gifford and Kingsbridge screens. A series of painted figures of saints decorate the lower panels, and above the cornice are a rood and statuettes of SS. Mary and John, with a row of candle-holders.

**BROADHEMPSTON.** (*See HEMPSTON, BROAD.*)

**BROADWOOD WIDGER (St. Nicholas), Coryton.** The roodscreen is in fairly good preservation. It is of some merit, though the detail is not of the highest class. The lights are very broad and low, with an unusual segmental curve to the arched heads. The groining has been removed, and the cornice enrichments taken off their beam and attached to the head of the screen, cutting off the points of the arches. Some small standards from the upper part remain. There is a horrible carpenter's cresting on the top of the screen.

The work is late. The date is stated to be 1529, and the roughness of the detail would tend to corroborate this.

**BROADCLIST.** “About thirty years since a screen, painted and gilt, extended across the church so as to include one bay of the aisles in the chancel division ; its panels were adorned with paintings, and an old inhabitant remembers amongst the subjects our Saviour discoursing with the woman of Samaria.”

*Transactions of the Exeter Diocesan Architectural Society, III, 55.*

**BRUSHFORD (Eggesford).** A chancel screen of late and most singular character. The detail bears some slight resemblance to the chapel screens at Coleridge, Colebrook, but is in other respects unique. It consists of a series of tall rectangular openings sub-divided by delicately-moulded shafts and containing in the head a peculiar kind of tracery, consisting of two orders, the larger forming the framework of a flowing or reticulated pattern, and the latter a fine fretwork filling of the same type, very delicate and small in scale. The whole appears to partake equally of French and Moorish feeling, and an almost exact parallel may be found in Brittany, in the screen of Saint-Fiacre-le-Fauet (Plate LXXXVA). Over the central doorway, which has a flat ogee crocketed canopy of the late French type, may be seen the pedestals which originally supported the rood and figures (Plate XCIXA). There would appear to have been no roodloft on this screen, which was probably in the first place intended for a domestic chapel—possibly that of Sir John Evans—and would have been erected either in the reign of Henry VIII or that of Philip and Mary. The screen is at present in extremely bad repair, much of the delicate lesser tracery missing, the pedestals of the figures mutilated, the cornices gone, and the cresting replaced by a cheap and nasty piece of carpentry. The whole is varnished a shiny black.

Photo by F. Crossley.

**BUCKERELL (SS. Mary and Giles).** The roodscreen is of five bays, but has probably been shortened. It has been very injudiciously renovated, the transoms being lowered, and the mullions correspondingly lengthened, giving the lights a lanky appearance, and spoiling the proportions of the screen.

The groining is preserved, and has well-proportioned ribs, with simple traceried fillings. The cornices are very fine, and like those at Honiton. The top cresting is missing. An unusual feature is the thickened central mullion, which divides the fenestrations. The lower part of the screen is entirely ruined.

**BUCKLAND-IN-THE-MOOR (St. Peter).** Roodscreen to chancel, of the usual Perpendicular type, richly carved and illuminated, late in character, and bearing upon the lower panels westward a series of paintings superior in execution to most of those in Devonshire, and of special interest. A wooden staircase for access to the roodloft, elaborately carved and coloured, still remains. The parclose screens were removed in the seventeenth century. The vaulting and cornices have been removed and portions of the carved enrichments have been planted on the face of the screen.

This screen is now being restored.

C. E. Keyser, *Archæologia*, LVI; *Exeter Dioc. Arch. Trans.*, 1892, p. 239; Worthy's "Ashburton," p. 53; Baring Gould, "Dartmoor," p. 194; "Book of the West," I, 265; "List of Buildings having Mural Decorations."

#### BUCKLAND-IN-THE-MOOR

##### PANEL PAINTINGS

*Chancel screen, west face; from north—*

- |   |   |
|---|---|
| 1.<br>2.<br>3.<br>4.<br>5. The Archangel Gabriel.<br>6. The Lily Pot.<br>7. St. Mary the Virgin.<br>8. St. Simon. | } The Adoration of the Magi.<br>} The Annunciation. |
|---|---|

*On the doors—*

- |  |  |
|--|--|
| 1. St. Philip (?)<br>2. St. Bartholomew.<br>3. St. Thomas.<br>4. St. Andrew. | On next six panels apostles effaced.<br>7. St. Paul.<br>8. St. Matthias. |
|--|--|

On east face three large subjects.

On north, a figure of a civilian kneeling before a king.

On the doors, a grotesque figure with horn, holding up his hand towards a monk with a bleeding wound on his head.

On south, a civilian wearing a turban, looking towards a soldier with battle-axe, and holding his tilting helm in his right hand.

**BUCKLAND MONACHORUM (St. Andrew).** The roodscreen no longer exists in its original place, but there remains a portion of the roodscreen fitted to the tower arch, and this is said to be a part of the screen from Sheepstor Church, rescued from a local builder, to whom Sir Massey Lopes sold the greater portion of the screen. It is of three bays, much mutilated, and the lower panels and cresting are modern. A good vine-leaf ornament remains, and the tracery is also ancient.

**BUCKLAND, WEST.** A roodscreen of ornate and interesting type was removed early in the nineteenth century and never replaced. Its fragments are stated to have been incorporated with the screen of Swymbridge Church. (*See SWYMBRIDGE.*)

Lysons' "Devon," CCCXXVII; Kelly's "Directory"; "Pugin on Chancel Screens," p. 65.

**BUDLEIGH, EAST (All Saints).** A screen of five bays to the chancel-arch, of simple Perpendicular design, with the arcaded heads finishing under a square-headed framework with pierced spandrels, the whole being extremely light. It was probably intended to support a roodloft to the west side, with flat soffit or coving as suggested for the screen at Bow, Braunton, etc., an instance of which may still be seen at Willand. The position of the rood-beam over the screen has been ascertained. (See note on Bow.)

The screen has been removed from its right position, to the inner or eastern side of the chancel arch. The rood stair is on the south side, in the angle of the nave, and there is a curious hagioscope beneath it.

2. There is a parclose screen remaining.

The benches in the church are fifteenth-century work and extremely fine. The pulpit is an ornate modern affair of the corpulent type.

**BURLESCOMBE (St. Mary).** A screen of the Budleigh type, much spoilt by a modern cornice of bastard Gothic. The rood-loft and coving, with original cornice work, have disappeared, and the screen itself is removed from its original position. It is said by Mr. Buckle to have originally stood across the two piers outside the present chancel. The detail is thin and poor, and the screen rudely painted with gilt bosses. Rickman mentions a roodloft (1852).

Pulpit and benches are modern.

E. Buckle, *Somerset Arch. Trans.* (1892), Vol. XXXVIII, pp. 37, 38, vol. XI, part I, p. 42 (illustration); *Exeter Dioc. Trans.*, vol. II, part III (1847); Rickman's "Gothic Architecture," 1825 edition; "List of Buildings having Mural Decorations."

**BURRINGTON (Holy Trinity).** This church retains a very perfect roodscreen of remarkable type to chancel and south aisle. The vaulting and cornices (Plate XCB) are complete on the vestry side only, and the proportion of the vaulting is wide and fan-like, with nine ribs to each shaft, the spaces between filled with embossed panels of foliage of highly artistic and free design. The back is plain and unfinished, without mouldings on the standards, tracery, etc. The arcades are low and wide, with four centred or double-elliptic heads, beautifully proportioned, and the tracery, which is of good Perpendicular character, is distinguished by a wide central mullion running into the apex, a feature which may also be observed at Hartland, Swymbridge, Lapford, Atherington, etc. The screen has been painted white, with some mouldings and ornament picked out in colour.

The church is much spoilt by its hideous modern pitcli-pine seating, which is carried right up to the screen—a most detestable practice. The parclose has disappeared, and the rest of the church furniture is of the meanest type. The open timber roof of the north aisle is exceptionally fine.

**CALVERLEIGH (St. Mary).** (1) There is a screen to the chancel, and another of similar design to the south aisle; both are of square-headed type, and are of singularly plain Perpendicular character, there being an entire absence of carved enrichments. The proportions are very unusual, the lights being very long and the transom-rail extremely low. The tracery is of the most attenuated Perpendicular type, without the usual cusping, and the spandrels are pierced forming large straggling cusped openings above the arcades. There is said to have been some remnant of a roodloft here prior to 1887 (Hems), but all that now remains is the front beam, with its two rows of handsome vine-leaf enrichment and cresting at top and bottom across the nave, and this retains ancient colour. The contrast between it and the screen below is so marked as to suggest a doubt whether the screen can belong to the church.

A photo in *Devon Association Trans.*, 1902.

(2) A small Perpendicular screen in the tower arch, simple in design and rough in execution; the lower panels contain simple crocketted ogee canopy heads.

PLATE XCV



ROODSCREEN, BRIDFORD



**CHAGFORD.** There were formerly a good Perpendicular chancel screen and aisle screens in the church, together with parcloses—but the latter now alone remain.

The roodscreen was the first to disappear, and was replaced by a pseudo-Gothic pulpit and stair, mentioned in an early number of the *Exeter Dioc. Arch. Soc. Trans.* The aisle screens then remained, but in 1865 these were found to be so decayed that it was judged necessary to remove them. Whether they still exist is more than doubtful.

These screens, and the parcloses were crested with Italian cornices, but the parclose screens, which now alone remain, have had these incongruous ornaments removed.

The roodloft stairs are on the north side of the church, and the nave walls are pierced with openings over the piers, to give access from one section of the loft to another, showing that it was continuous across the church.

The roodscreen and its aisle-continuations, before removal, were in line with the edge of the chancel-step—a position different from the original, as shown by the fact that when the plaster was stripped from the north wall in 1865, the screen was found to abut against the centre of a niche in the wall.

The following entries in the parish accounts are of interest—

In 1524 are various charges for painting the roodloft.

In 1554 (2nd Mary), there is a charge of 1s. 8d. for setting up of the altars, and in the following year another of 4s. 7d. for putting up the High Cross, with board and nails, and a charge for erecting the "Rowdelathe."

When the roodloft stairs were cleared out in 1876, the heads of four granite crosses were discovered in the turret.

"Roodscreens," by Frances B. Troup, in the New York *Churchman* for Jan. 26th, 1901 (illustration); *Devon Assoc. Trans.*, 1876, and 1903; *Exeter Dioc. Arch. Trans.*, IV, p. 567.

**CHAWLEIGH (St. James).** (*Nearest station, "Portsmouth Arms," on L. & S.W. line to Barnstaple.*) (1) A fine screen (Plate CB) with tracery of the Bradninch type spans the nave and south aisle. It has cornices almost identical with those at Kentisbere and other screens in the south-east district, but inferior in execution. The vaulting is good, the treatment of the spandrel-fillings being especially worthy of notice. There is a very good tall cresting fixed over the cornice of the screen, which has evidently come from another position, and belonged to a former roodloft gallery. A small portion of a somewhat similar cresting remains at Heavitree. That on the restored roodloft at Kenton follows the same design.

*Exeter Dioc. Trans.*, 1887, p. 7; "List of Buildings having Mural Decorations."

(2) A parclose of very good Perpendicular character, small in size, and delicate in detail, occupies the arch on south side between the chancel and the Cheinstone or Radford Chapel.

(3) The ceiling of the chancel is worthy of note, especially for the fine cresting above its wall plate, which is similar to that upon the screen.

**CHERITON BISHOP.** (1) There are a few remains of the old roodscreen, which was saved, it is said, on account of the fine character of the carved panels. These are thought by Mr. Baring Gould to have been incorporated with a north parclose, which still stands, though in an imperfect state.

(2) A Perpendicular screen crosses the north aisle. It retains its doors and there are painted figure panels, much defaced. The cornice is a patchwork of fragments from the framework of the old screens removed.

## CHERITON BISHOP

## LIST OF PANEL PAINTINGS

*Screen across north aisle with 12 painted panels—*

1. St. Blaise (with carding comb).
2. St. Denys (carrying his head).
3. (?) St. Bernard (Abbot in white crozier, no mitre).
4. Bishop.

*Doors—*

Four prophets (?) without nimbus ; 1, 2, 3 wear ermine tippets ; 4 seems to have a bag at his girdle and carries a scroll.

*Then—*

1. St. Francis of Assisi.
2. St. Erasmus.
3. Bishop, with book ; defaced.
4. Royal saint, with sceptre and book.

(This screen was unknown to Mr. Keyser.  
The above is kindly communicated by Miss  
B. F. Cresswell.)

**CHIVELSTONE (St. Silvester).** (1) The roodscreen is very fine and extends across nave and aisles. It contains eleven divisions, five to the nave, and three to each aisle. The central doors are missing and the fan-vaulting is lost, but a few of the embossed fillings, together with other mutilated enrichments, are attached to the spandrels of the arcade. These fillings have a beautiful pattern of circular medallions increasing in size towards the top, formed by a winding stem, and each containing foliations of oak-leaves, etc., like those of Lapford or Poltimore. The tracery of the two extreme bays on north and south has been cut away, together with the panelling to the ground level, to form doorways, and in other respects the screen is much dilapidated, almost falling to pieces—much of the tracery of the arcades being broken or mutilated, and that of the lower panels missing. The tracery is of the Dartmouth type, with crocketted ogee canopies in the heads (Plate LXXXIVB).

The screen retains ancient colour and gilding, and on the lower panels are a series of painted figures of the apostles with some bishops—of which a list is given below. The aisle screens are enriched with arabesque patterns, painted in white on a chocolate ground.

(2) There are two parclose screens remaining, the lower panels of which are painted with arabesque (Plate CXIVB). The screen on the south side of the chancel is the more perfect, and is of singular and bold design with pendent pomegranates and fleurs-de-lys in the tracery, something akin to those at Holbeton (Plate CIII) and Ugborough. Upon two of the lower panels are painted the merchants' mark and donor's monogram.

(3) The wooden pulpit, of rich fifteenth or sixteenth century work, is worthy of note. Its similarity to that at Holne is very striking.

C. E. Keyser, *Archæologia*, LVI ; "South Kensington List of Painted Screens";  
Photos in S. Kensington Museum ; "South Devon Pulpits," *Architectural Review*,  
1904 ; *Ecclesiologist*, VI, pp. 121, 122.

## CHIVELSTONE

## LIST OF PANEL PAINTINGS

On screen across north aisle are two compartments, each containing four panels with arabesque patterns.

The doors are gone.

*On chancel screen from north—*

1. A bishop—St. Ambrose (?)
2. A cardinal—St. Jerome.
3. St. Luke.
4. St. Thomas.
5. St. Andrew.
6. St. Simon.
7. St. James Major.
8. St. John the Evangelist.

The doors are gone.

*Then—*

2. St. Bartholomew.
3. St. Stephen or Barnabas.
4. St. Jude.
5. St. James Minor.
6. St. Mark.
7. St. Matthew.
8. A Pope, probably St. Gregory.

*Across the south aisle—*

Two compartments of four panels each, decorated with arabesque patterns ; two with the merchants' mark, and monogram of the donor of the screen. Photographs in the South Kensington Museum.

PLATE XCVI

CORNICES AND VAULTINGS ON EAST FACE OF DEVONSHIRE SCREENS



(A) ROODSCREEN: AHERINGTON



(B) ROODSCREEN: LAPFORD



**CHRISTOW** (St. James). A roodscreen of formal Perpendicular type, the southern part removed and fitted to the tower arch. The vaulting is missing, and the only noteworthy feature remaining is the scroll moulding on main mullions and around the arcades, which is of unusual design, consisting of interlaced twigs or tendrils, very delicate in execution.

**CHUDLEIGH** (St. Martin). Roodscreen of plain Perpendicular type, with very wide, low arcades having depressed heads. The screen runs across nave, and is returned as a parclose. The vaulting is missing, and its place is taken by carved fillings of foliage in the spandrels to the westward, and this is surmounted by a vine-leaf enrichment worked into a reconstructed cornice with cresting, probably dating from the restoration in 1849, mentioned in the *Ecclesiologist*. The detail of the screen is very rough, and the east side is quite plain. It bears the arms of Courtenay. The lower panels retain ancient paintings of apostles and prophets alternately.

The roodloft was first taken down in 1562, and again in 1577. The entries are as follows—

1562.	"For taking downe the Roode lofte and makinge a new Deske .. .	1/4 "
1577.	"Paide for the pulling downe of the Roud lofte .. . .. .	4/- "
	"Paide to William Green for daie and halfe's warke To seele and set up the creste of the Roud lofte .. . .. . .. . .. .	1/6 "

C. E. Keyser, *Archæologia*, LVI ; M. Jones, "History of Chudleigh" ; Murray's "Handbook of Devonshire" ; *Ecclesiologist*, Vol. IX, p. 401. "List of Buildings having Mural Decorations."

### CHUDLEIGH

#### LIST OF PANEL PAINTINGS

*Main chancel screen. Alternate apostles with sentences of the Creed, and prophets with scrolls, viz., from north—*

1. Petrus (?)
2. Jeremias.
3. Andreas.
4. Davit.
5. Jacobus Major.
6. Ysaias.
7. Johnes, Evangel.
8. Zacharias.

#### *On the doors—*

1. Thome.
2. Oseas.
3. Jacob.
4. Amos.

#### *Then—*

1. Philipp (?)
2. Malachia.
3. Bartholom's.
4. Joel.
5. Mathews.
6. Sophon's.
7. Symon.
8. Mychias.

M. Jones's "History of Chudleigh," 84-87 ; Murray's "Handbook for Devonshire."

**CHULMLEIGH** (St. Mary Magdalen). A fine roodscreen, in perfect condition, retaining its vaulting and cornices complete, extends across nave and aisles (Plate LXXXII<sub>B</sub>). Two pairs of gates remain. The tracery of arcades and the vine-leaf enrichment of cornices (Plate CXXIA) appear to be a copy of those at Kentisbere, which screen is the prototype of many others. The rise of the vaulting is unusually high, and the ribs are very thick ; the panels below the transom are similar to those at Lapford. The screen is painted white.

*Exeter Dioc. Arch. Soc. Trans.*, 1887, p. 8 ; F. Crossley, photo ; "List of Buildlings having Mural Decoration."

**CHURCHSTOW** (Kingsbridge). A small fragment of panelling from the base of a screen is now incorporated with the chancel seats. It is of poor quality.

**CHURSTON FERRERS.** A fine roodscreen with parcloses was taken down in 1866, when the church was repaired. The nave portion consisted of three divisions of rather unusual size, each about 5 feet wide, and tall in proportion, containing six tracery lights. Efforts had previously been made by the Exeter Diocesan Archaeological Society towards preserving this interesting screen by an appeal to the parishioners through Lord Churston, but unfortunately without success. The remains were preserved, however, and a small portion has since been refixed in the lower arch, but is amalgamated with a good deal of nondescript modern work.

The Holy Doors, which are of very unusual dimensions, are incorporated in this structure, and there appear to be other old fragments also, but the whole is painted dark brown, grained and varnished to a treacly surface so that it is very difficult to tell what is new, and what old.

*Exeter Dioc. Arch. Soc. Trans.*, 1870, p. 95, and 1867, p. 412; also H. Hems, "Roodscreens," etc.

**CLAWTON.** Portions of the ancient screen remain. It is of the usual Perpendicular type. One bay has been reconstructed from fragments by a former incumbent, and hangs on the church wall as a guide for future restorers.

**CLAYHANGER.** Portions of the old screen are said to be standing in the church. It was described in one edition of Murray's "Handbook," as having painted panels. Pugin also refers to this screen, and Rickman describes a roodloft as standing here in 1825.

"Pugin on Chancel Screens," 1851; Lyson's "Devon," p. CCCXXVII; Murray's "Handbook for Devon"; Rickman's "Gothic Architecture," 1825 edition.

**CLYST ST. LAWRENCE (Exeter).** The skeleton of a once magnificent roodscreen alone remains. All the framework of the traceried lights, and panels below, has been cleared ruthlessly away, leaving the naked uprights, which still, however, support a glorious fan-vaulting and very perfect cornice having two tiers of delicate vine-leaf enrichment, retaining its ancient colour and gilding (Plate XCIA). This offers a deplorable instance of vandalism. The mischief was done prior to 1863. What remains would indicate a date about 1480 for the screen.

Jacobean pews fill the nave, and abut against the screen.

*Exeter Dioc. Arch. Soc. Trans.*, 1863, p. 15; F. Crossley, photo.

**COCKINGTON (SS. George and Mary).** (1) A roodscreen, much mutilated, but of good detail, stands across nave and aisles, and the parcloses remain, but the cornice and vaulting have gone. It was perfect in 1844. The spandrels were decorated in 1896 with a small diaper of gold and vermillion. Seat-ends with linen-panels have been planted on the lower part of the screen, possibly to cover the old painted figures. Parts of the screen were until recently incorporated in the eighteenth century altar-rails. Fine fifteenth century stalls with misereres remain in this church, also a very interesting pulpit of the sixteenth century, with semi-Renaissance detail (brought from Tor Mohun church) and a finely-wrought font-cover of Jacobean date. (2) Parclose screens north and south of chancel.

(3) The new church at Cockington contains a modern screen and roodloft of original and effective design, a trifle reminiscent of Breton types, as St. Fiacre.

*Exeter Dioc. Arch. Soc. Trans.*, 1896, p. 80; *Ecclesiologist*, III, 162.

**COLEBROOKE (Yeoford).** The east end of north aisle is enclosed by fine screens of singular design, similar to those at Brushford and Coleridge. The tracery consists of a main curvilinear network, filled with a small flamboyant reticulation, all framed in rectangular

compartments with a good deal of late detail in the twisted shafts, and other enrichments, etc. The date may be put at about 1500.

The high artistic value of the second order of tracery, so ingeniously subordinated to the principal one, will be readily recognised as demonstrating a principle too frequently overlooked by modern designers. It would be hard, perhaps, to discover a better instance of this principle than these screens supply. Illustrations are given showing the greater portion of the side screen (Plate LXXXVB) and two other plates (Nos. XCIVIII and XCIXB) exhibiting the richness and *bizarre* character of the detail. The screens of this class are very few in number. There is a strange blending of French and Moorish taste in their design. There are screens in Brittany (as Lambader and St. Fiacre) which are nearly akin to them.

**COLERIDGE (St. Mary), Lapford.** (1) Roodscreen of usual Perpendicular type, very complete, but much decayed and unpainted. It is of twelve bays, and retains three pairs of gates, and the vaulting and cornices remain on both sides. The cornices, which are finely carved, follow the design of Kentisbere, Chawleigh, etc., and the screen in general closely approximates to the latter. There is a measured drawing of a portion of this screen in one of the early numbers of the *Exeter Dioc. Arch. Trans.*, and a further reference to it will be found in the 1887 volume, page 7 (Plate CA).

(2) A parclose screen to the north chapel of a foreign type similar to that at Colebrook (see description). The chapel was built by Sir John Evans, Knight, in the reign of Henry VIII, and his *prie-Dieu* of carved oak still remains in the church, bearing an inscription which shows him to have been the donor of the fittings here in the year 1511.

"List of Buildings having Mural Decorations"; *Exeter Dioc. Arch. Trans.*, II, 167, Part V.

The church is specially interesting for its old tiles, stained glass, and fine fifteenth century pulpit (Plate LXXVIC), but it has recently been subjected to a most drastic "restoration," during which much of the old woodwork has disappeared. The canopy-work of the pulpit is like that of the Atherington roodloft, etc.

**COLYTON (St. Andrew), Seaton.** (1) A stone screen of rich design, erected by Dr. Brerewood, which formerly inclosed the south transept, is now removed to the Pole chantry and fences in the east end of the south aisle.

(2) A stone screen of Jacobean work, plain, but of good character, occupies a similar position on the north side, inclosing the Yonge chapel.

*Exeter Dioc. Trans.*, 1875, p. 20; Rickman's "Gothic Architecture," 1825 edition.

**COMBE-IN-TEIGNHEAD.** The church contains a fine Perpendicular roodscreen of five bays, having openings of rather unusual proportion—narrow, with very pointed arch in head. Several years ago it underwent a partial renovation in which flat traceried spandrels were inserted in lieu of vaulting, but it was again and more happily restored in 1905, and fan-vaulting has been replaced, the pattern of that at Combe St. Nicholas having been followed. The carved cornice is original and fine, showing birds amongst the foliage.

There are some remarkable old bench-ends in the north transept, with carved animals embossed upon their borders.

Baring Gould, "Book of the West," I, 302; *Western Morning News*, April 20th, 1905.

**COMBE MARTIN** (St. Peter). (1) The remains of a very fine Perpendicular roodscreen are standing here. The vaulting has been removed since 1882, and everything above the arcade is now modernised in a dreadful manner, the spandrels being, at a recent date, covered with a flat boarding and a heavy modern cornice of hideous design added, which quite marred the appearance of the screen. The lower panels retain a very interesting series of paintings of the apostles, and several saints, but those in the north aisle have been to a large extent obliterated. An early publication of the Camden Society states that a magnificent roodloft was standing here in 1842. The panels below the dado-rail have tracery of very good design quite distinct from others. There is a casing on the pier dividing the two sections of the screen, as at Harberton, Dunchideock, etc., retaining some fine canopy work.

C. E. Keyser, *Archæologia*, LVI; *Exeter Dioc. Arch. Soc. Trans.*, Vol. II, p. 83; Worth's "Guide," p. 29; Stewart's "North Devon Handbook," pp. 28, 180; Camden Society, "Hints to Church Builders"; Baring Gould, "Book of the West," I, 128.

(2) A parclose screen of singular beauty separates the chancel from the north chapel. It is of five bays, the doorway being in the easternmost division. The spandrels of the arcade are beautifully carved, and in bold relief. There is a double tier of vine-leaf cornice.

### COMBE MARTIN

#### LIST OF PANEL PAINTINGS

*Screen across nave and north aisle.*

*On screen across north aisle, from north—*

- 1st compartment, 1 and 2, traces of figures defaced.
- 2nd compartment, 1, 2 and 3 defaced.
- 2nd compartment, 4, probably St. Helen.

*On the doors—*

- 1. St. Elizabeth
- 2. The Blessed Virgin (?) } The Salutation (?)
- 3. Defaced female figure.
- 4. St. Barbara (?)

*Then—*

- 1. St. Dorothy.
- 2. St. Apollonia.
- 3. St. Margaret.
- 4. A female saint.
- 5. Another female saint defaced.

*On main chancel-screen—*

- 1. St. James Major.
- 2. St. Bartholomew.
- 3. St. James Minor.
- 4. St. Jude.
- 5. Apostle.
- 6. Do.

*On the doors—*

- 1. St. Peter.
- 2. Our Blessed Saviour.
- 3. St. John, Evangelist.
- 4. St. Paul.

*Then—*

- 1. A male saint.
- 2. Blank.
- 3. St. Matthias.
- 4. St. Simon.
- 5. Brown painted over.
- 6. Ditto.

*Exeter Dioc. Arch. Soc. Trans.*, II, 32; Worth's "Tourist's Guide to North Devon," 29; "Stewart's North Devon Handbook," 28, 180.

**CORNWOOD** (St. Michael). Some remnants of a richly-carved roodscreen were recently existing here. The roodloft was pulled down by Shute, the vicar, under Cromwell.

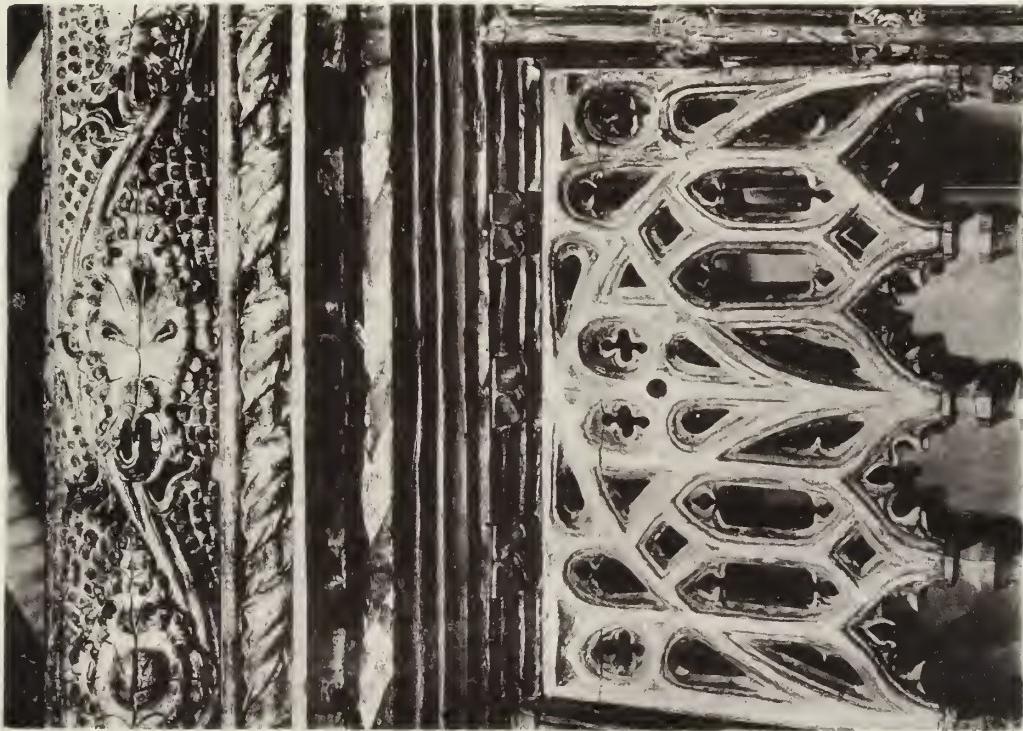
Kelly's "Directory" for 1902; Walker's "Sufferings of the Clergy."

**CORNWORTHY** (St. Peter). Retains a fairly good screen of early Perpendicular work, with some unusual detail. It is of eleven bays complete to nave and aisles, but the cornices are missing. There is a beautiful variation in the tracery of the south aisle section which is "Decorated" in design. There is a good south parclose.

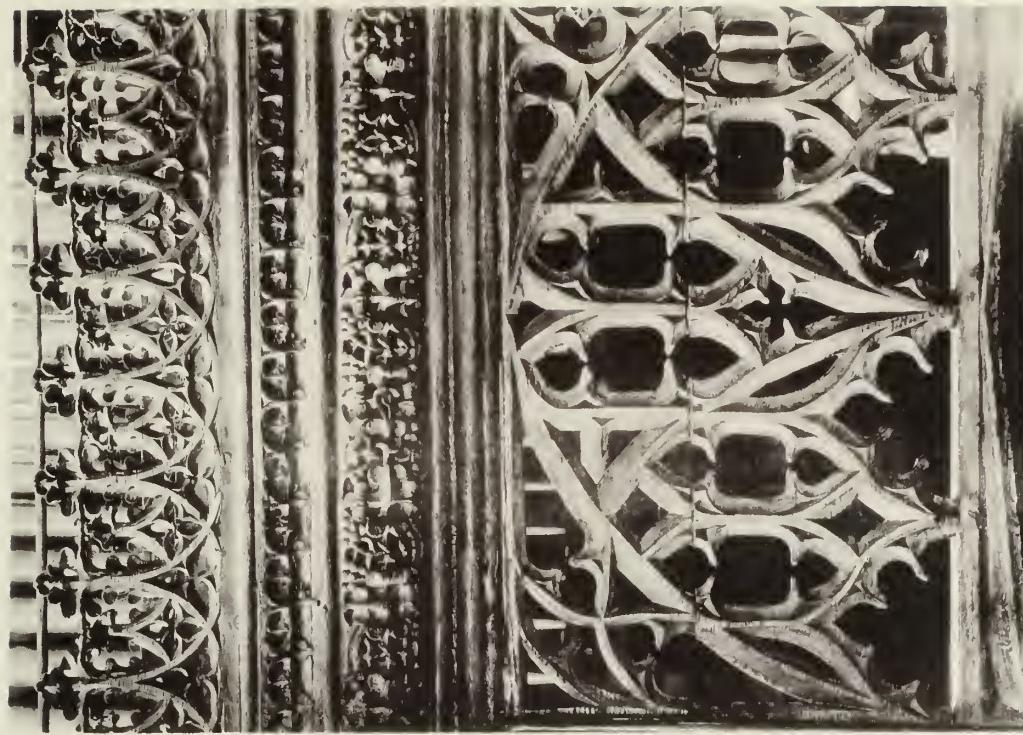
Illustrated in J. Stabb's "Some Old Devon Churches" (Plate XXXI).

PLATE XCVII

DETAIL IN PARCLOSE SCREENS



(A) Bow (Nymet Trace)



(B) Kentisbury



**COUNTISBURY.** In this church is a screen of Post-Reformation date, of singular character, having a pediment of late seventeenth century work superimposed, but high up, and quite independent of the rest of the fabric. The pediment is classic in style.

*Western Antiquary*, Aug. 1891, p. 190.

**CRUWYS MORCHARD** (Plate XLIXA). Chancel screen and south parclose of eighteenth century date, Corinthian in design, well carved, and in good condition. This and the chancel fittings are of exceptional interest as showing the continuity of traditional forms. The stalls run right to the east wall, and inclose the communion rails. They also return on the eastward side of the screen in the ancient manner.

**CULLOMPTON** (St. Mary). (1) Roodscreen to nave and aisles, of ordinary Perpendicular character, with tracery of the customary type, rather plain. The screen has a fine appearance, however, due to its great length and perfect condition. The vaulting is entire; also the cornices, with their enrichments, which are very handsome, and the effect is heightened by the addition of a second series on the west side, which appears to be the original upper cornice of the gallery-front. The whole was restored, and the ancient colouring renewed in 1849, at which date there existed a gallery in use by members of the congregation; and some of the ancient carving of the roodloft remained, worked into a front of Georgian date. At the restoration the gallery-front and pewing were removed, but the older carved work was retained. The Calvary, which originally stood on the roodloft and formed the footing of the rood, is now lying in the base of the tower. It is of oak, and remarkably solid. The rood-beam, with its enrichments coloured and gilt, still remains over the screen. A figure of St. Clare was painted on the north wall, over the roodloft, and one of St. Catherine on the south wall. A further description of the paintings discovered *circ.* 1809 is given in the *Gentleman's Magazine*, Lib. III, p. 160. At the back is seen an iron hook which held the top of the rood.

The roof of the church is a very fine specimen of the continuous barrel or wagon vault, in wood, richly panelled, and all coloured and gilt.

(2) A north parclose, of excellent design and unusual type, having a curious cornice of shields and figures; doubtless the outcome of private munificence in the sixteenth century. Polwhele says: "The screenwork inclosing the chancel is full of arms of many great families."

(3) A south parclose, of formal Perpendicular type, formed of four-light openings, with flat arched heads, under large, ugly tricuspid spandrels, the whole very weedy and poor.

*Exeter Dioc. Arch. Soc. Trans.*, 1847, p. 61 (plate 9a), 1849, p. 273, and 1850, pp. 23-33; *Ecclesiologist*, VII, 106, and X, 228. Polwhele II, 255; Bloxam's "Gothic Architecture," II, 43; Murray's "Handbook"; Black's "Guide to Devon."

**CULMSTOCK** (All Saints). Has a fine stone roodscreen, now used as a reredos. This screen was removed early in the nineteenth century, and thrown into the tower. It was replaced in its present situation by Mr. Blackmore, father of the novelist. The doorway has a cross inserted in it. The screen as it originally appeared is described by Lysons as having a rich doorway, ornamented with foliage, and a tufted finial. On each side were three arches with Gothic tracery. Above the arches were scrolls on which was inscribed "What God woll better may hit be."

*Exeter Dioc. Trans.*, Vol. II, part III (1847), p. 129; Baring Gould, "Book of the West," I, 116; Lysons' "Devon," p. CCCXXVI, and seq.

**DARTINGTON** (St. Mary), Totnes. The old church was pulled down some years ago, and the roodscreen, which formerly stood in the middle of the chancel, was removed, and part of it, after some repair, was incorporated by Mr. Pearson in the new church built by him close to the main road. It is of a type intermediate between that of Staverton and that of Kenton, but

much inferior to the latter, except in the vine-leaf cornice, which appears almost identical. The screen is finished with flat spandrels, and it is to be regretted that no attempt was made to restore the vaulting. The recessed panels of the fine oak pulpit contain some canopy work which probably belonged to the upper part of the screen. (Plate LXXVIIIB.)

*Exeter Dioc. Arch. Soc. Trans.*, Vol. III, part III (1849), p. 156; Murray's "Handbook" (introduction); "List of Buildings having Mural Decorations"; Pugin's "Chancel Screens," p. 67.

**DARTMOUTH** (St. Saviour). (1) Roodscreen to nave and aisles, very celebrated, and one of the handsomest in the county (Plate LXXXIIIA). The tracery is of interest, being typical of the southern district (Dartmouth to Totnes), and having ogee canopies, with carved crockets and finials over each pair of lights under the arcaded heads. The screen is of massive type, free from the weedy aspect of some (which are probably the later ones), and it is doubtless early fifteenth century in date. The vaulting ribs are very substantial, and are well enriched with a scroll pattern. They have a peculiar "kick" at the base, which is found also at Berry Pomeroy, and gives a certain clumsiness of outline. The panels of the vaulting have rich sunk tracery. The panels under the dado-rail have heads of more ordinary character, and may be compared with those of Staverton and Berry Pomeroy. They bear painted figures; those to the aisle screens are obliterated, but in the chancel part may be seen figures of apostles and doctors of the Church, which are alleged to have been painted by the father of the late vicar. The cornices are very rich, and the vine-leaf also shows an affinity to that of Staverton and other screens in the intermediate district. The rood and figures were added in 1891.

C. E. Keyser, *Archæologia*, LVI; Worthy's "Devonshire Parishes," part II, p. 8; Murray's "Handbook"; "List of Buildings having Mural Decorations"; "Screens: Their Symbolism and Treatment," H. F. Prynne in *Builder*, March 18th, 1893.

(2) There are parclose screens to north and south sides of chancel, apparently coeval with the roodscreen and designed in harmony with it. They are each of five bays, of good proportion and detail, but the carving is not so delicate as in some of the north and mid-Devon examples.

(3) The pulpit, which is of stone, is a very rich specimen of florid fifteenth century work, and has the "chalice" shape, so much admired.

### DARTMOUTH.

#### LIST OF PANEL PAINTINGS

*Screen across nave and aisles.*

*Across north aisle—*

Figures discernible through the brown paint.

*On main chancel—*

First compartment, four Confessors or Doctors.

*Then—*

5. St. Bartholomew.
6. St. Philip.
7. St. Thomas.
8. Defaced.

*Panels of doors new; then—*

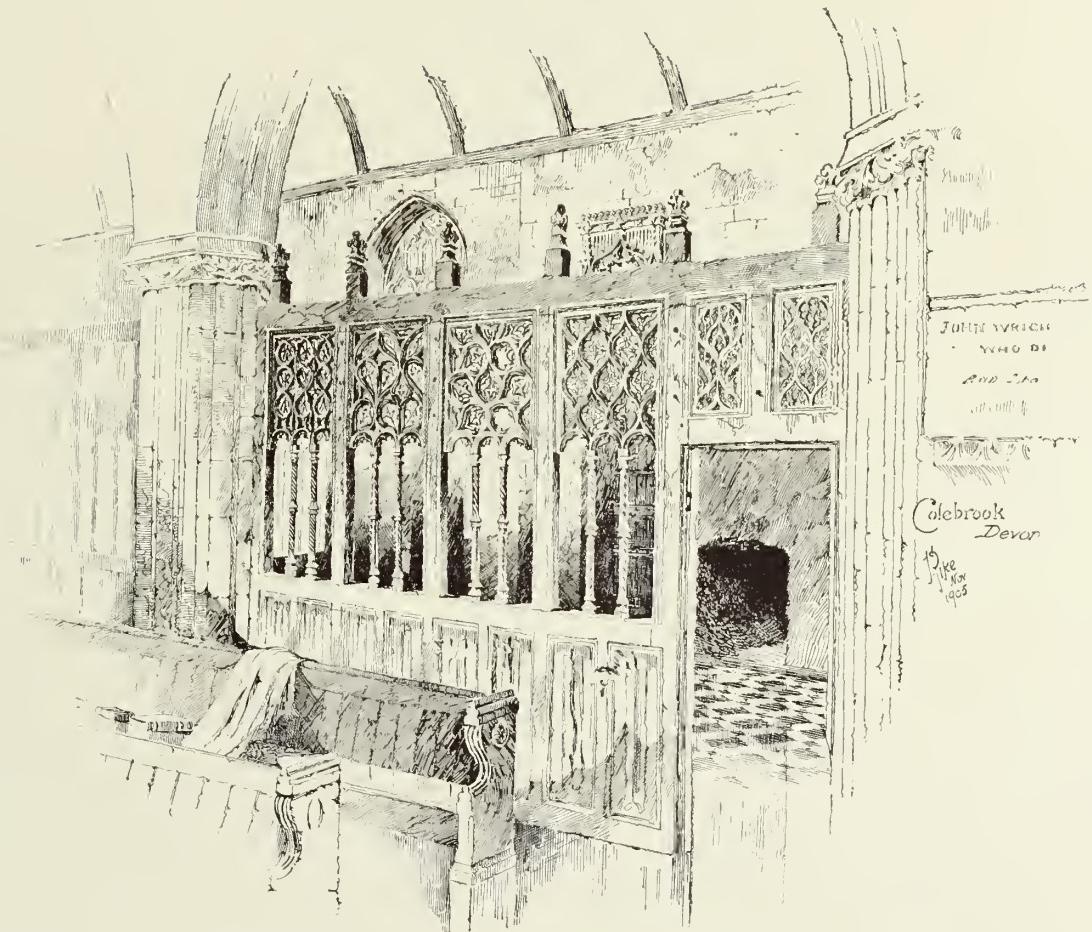
1. St. James Major (?)
2. St. Andrew
3. St. Jude.
4. (?)
5. St. Matthias.
6. Probably an Evangelist.
7. Not decipherable.
- 8.

*Across south aisle—*

First compartment and doors brown painted over; south compartment concealed by a pew. The figures on the main screen are alleged to have been painted by the father of the late Vicar.

A figure of St. Anne is mentioned in C. Worthy's "Devonshire Parishes," II, 8.

PLATE XCVIII



PARCLOSE SCREENS, COLEBROOKE



**DENBURY.** A screen of five bays, of Perpendicular character, is fitted in behind the jambs of the chancel arch.

It is of rather commonplace type, and much spoiled by the miserable modern cornice and flat spandrels, coarsely traceried, which surmount the arcades. The original work is probably of sixteenth century date.

**DITTISHAM (St. George).** The roodscreen is of early fifteenth century work, the tracery recalling the Dartmouth type, but much simpler in design. The vaulting is missing, and upon the flat spandrels sundry moulded ribs have been arranged, which were apparently intended to give an appearance of vaulting, but are not happy in design. The cornice seems quite modern and very bad, but the cresting may contain some old work. The screen in crossing the church runs centrally through a bay of the arcades, and the presence of the roodloft staircase at this point would suggest that it is in its original position. Some old colour remains on the screen, with a few original figures of apostles or saints, but most of the panels have been renewed.

(2) A parclose, in fair condition. It is later in detail than the roodscreen and more elaborate.

*Exeter Dioc. Arch. Soc. Trans.*, 1890 (April), p. 171.

There is a charming little stone pulpit in this church with a series of original figures remaining in its canopied niches. Its dimensions are singularly small, and it stands on a graceful stem with knob, offering a fine example of the chalice form.

**DODBROOKE (St. Thomas-à-Becket), Kingsbridge.** (1) There is a fine roodscreen, of usual Perpendicular type, across nave and aisles. It was partially restored in 1897, when the continuation to the north aisle was added by Mr. Peter G. Bond. The screen presents some detail of interest, but the vaulting has gone and most of the cornice enrichments; and unfortunately there has been no attempt to restore its ancient character in this respect, but a flat treatment is substituted, which, though neat, is unsatisfying. The screen at a recent date retained its old colouring. There are figures of saints on the lower panels, but these are newly painted, all on templates, and fixed over the old panels—painted by Mr. Gay of S. Brent. Some are alleged to be copies of former ones, but they have a modern appearance, and are too short for the panels.

(2) A parclose screen of exquisite character remains on the south side of the chancel (Plate CVIIA). It is of early Perpendicular type, and very rich—having tracery containing interlaced semi-circular arches.

*Exeter Dioc. Arch. Soc. Trans.*, 1896, p. 128; White's "Devon," 1890; Baring-Gould, "Book of the West," I, 338.

**DOWN ST. MARY.** A roodscreen of recent date; the work of a local carver, Mr. Bushell, but said to be a faithful and successful reproduction of the ancient one, fragments of which are incorporated with the new work. The screen is fully vaulted, and has all the local features. The Stafford knot is said to be observable in the carvings.

*Lysons' "Devon," CCCXXVII.*

**DOWN, EAST (St. John Baptist).** See Supplement, p. 365.

**DUNCHIDEOCK (Holy Trinity), Exeter.** A screen of interesting type to nave and aisle, the openings broad and low (Plate LXXXVIB). It has been faithfully restored by Read, of Exeter, the vaulting on east side being reconstructed, the old vaulting on the west retained. The tracery of south bay to nave was restored, the original having been removed for access to pulpit. The richly-carved pier-casing is a notable feature.

*Illustrated Church News*, April 28th, 1894.

**ERMINGTON.** (1) A massive Jacobean balustrade of oak, carved and buttressed, was standing here in 1861. Since then the balusters have been removed, and larger columns of a later type substituted, giving greater height and a more open appearance (Plate XLIXB). The effect is dignified. A plain rood surmounts the screen, which has been carefully renovated by the Misses Pinwill, daughters of the present vicar, whose work is well known in the West Country.

(2) A screen of seventeenth century type, with moulded balusters, to the chapel on south side.

(3) Parchase screens to north and south of chancel, designed by the late J. D. Sedding, and conforming in their character to the ancient parchases at Ugborough, but more massive than these. They also exhibit detail borrowed from Holbeton, and are some of the most satisfactory of modern design.

*Exeter Dioc. Arch. Soc. Trans.*, 1861, p. 293 ; Baring-Gould, "Book of the West," I, 369.

**EXBOURNE.** The roodscreen is of very interesting type, well designed and of good detail (Plate LXXXB). It has open traceried arcades, with pierced spandrels forming rectangular openings under a horizontal head, as at Bow, Budleigh, Calverleigh, etc., and would have originally supported a flat coving as suggested for those screens. This screen was removed in 1835, and for many years stored in a belfry, but was replaced in 1889, after careful restoration. The date is said by Mr. Hingeston-Randolph to be 1420, and this would accord fairly well with the type, as the earlier screens were flat.

A fine set of modern bench-ends has been carved by Herbert Read for this church.

**EXETER CATHEDRAL.** (1) The ancient stone screen dating from the first half of the fourteenth century remains, with its triple arcade to the westward supporting the ancient roodloft. The panels of the loft, thirteen in number, originally displayed paintings of Henry VII date, for which others were substituted in the seventeenth century, illustrative of scenes from Old and New Testament history. It was doubtless the prototype of many a similar arrangement in humbler town and village churches in the diocese. The screen was originally closed to the eastward by solid masonry, following the ancient plan, and this was at one time in danger of being entirely swept away. There was a prolonged controversy raging on this point about thirty years ago, in which the Exeter Diocesan Architectural Society advocated its entire removal and the substitution of a light screen ; but it was finally retained on the advice of Sir G. Gilbert Scott, who caused the walls on either side of the central doorway to be pierced, having first constructed his new return stalls against the east face. The Society had an angry correspondence with him, and spoke of this as a "wanton" piece of work. Nevertheless, the thanks of all are due to the architect for retaining the wall and its history. The organ over the screen was built in 1663.

(2) The Cathedral contains many other remains of screenwork. Some of the earliest wooden screens to be found in Devonshire may be those to the entrance of the choir-aisles, and that enclosing St. Edmund's Chapel at the north-west angle. This is of plain type, but has metal stars in the hollows of the cornice. The cresting to one of the screens of the choir-aisles is remarkable for its vigour and originality, the figures of birds being introduced in a very artistic manner. Another, and even more remarkable cresting, with angels' figures, is to be seen on the south side.

(3) The screen to St. Gabriel's Chapel is a fine piece of stonework. A representation of the Annunciation of somewhat early date and thought by Mr. Keyser to possess considerable merit is to be seen on the panels.

(4) A screen to the Bronescombe monument between St. Gabriel's and the Lady Chapel bears figures of three apostles on either side.

(5) That to the Stafford monument, north of Lady Chapel, bears six more similar figures, some of prophets, much defaced. (See list.)

(6) Screen to St. James's Chapel, with very fine cresting, of unusual design.

Murray's "Handbook to Devon"; Black's "Guide"; Murray's "Handbook to the Cathedrals of England (Southern Division, part I, p. 164); *Exeter Dioc. Trans.*, 1875 et seq.; *Exeter Dioc. Trans.*, 1852, p. 90; plates in *Exeter Dioc. Trans.*, 1890.

The entrance to the chapel known as Sylke's Chantry has doors of early fifteenth century character, with some detail of a rather unusual and interesting kind (*vide illustration*), comparable to that of the screen now in St. Laurence's Church in the High Street.

### EXETER CATHEDRAL LIST OF PANEL PAINTINGS

*Main choir screen, on a series of panels, let into the upper portion, viz.—*

1. The Creation.
2. Adam and Eve in the Garden of Eden.
3. The Deluge.
4. The Children of Israel crossing the Red Sea.
5. The destruction of Solomon's Temple.
6. The building of the second Temple.
7. The Angel appearing to Zacharias.
8. The Nativity.
9. The Baptism of Christ.
10. The Descent from the Cross.
11. The Resurrection.
12. The Ascension.
13. The Day of Pentecost.

*Stone screen to St. Gabriel's Chapel, east end of south presbytery aisle.*

*On the doors—*

St. Apollonia and another female saint.

*On south side—*

The Annunciation.

*On screen between St. Gabriel's Chapel and the Lady Chapel connected with the monument of Bishop Bronescombe—*

*On south aisle—*

1. St. James Minor.
2. St. John the Evangelist.
3. St. Jude.

*On north side—*

1. St. John the Evangelist.
2. St. Peter.
3. St. Paul.

*On screen between the Lady Chapel and north presbytery aisle, on either side of the monument of Bishop Stafford—*

*On western portion, south face—*

St. John the Evangelist and two other figures—defaced.

*On eastern portion, south face—*

Three more figures, the middle perhaps St. John the Evangelist, the east perhaps St. Paul, each with an inscription referring to the Resurrection.

*On western portion, north face—*

1. Ezekiel.
2. Another prophet.
3. Job.

*On eastern portion, north face—*

The paintings are effaced.

**EXETER (St. Lawrence Church).** Has a screen from the Cathedral.

This is of massive and good design; "Decorated" in character, probably not later than 1330. It is in two sections and has been cut down from its original height. Its proportions and members suggest the stonework model, like the earlier type of screens.

### EXETER—COLLEGE OF THE VICARS CHORAL

*On panels of screen at west end of hall, figures of bishops of Exeter—*

- |   |   |
|---|---|
| <ol style="list-style-type: none"> <li>1. Leofricus, 1049.</li> <li>2. Marshall, 1191.</li> <li>3. Lacie, 1420.</li> <li>4. Brentingham, 1370.</li> </ol> | <ol style="list-style-type: none"> <li>5. Stafford, 1395.</li> <li>6. Foxe, 1492.</li> <li>7. Oldham, 1519.</li> <li>8. Blank.</li> </ol> |
|---|---|

**EXETER (St. Mary Steps ; see also St. Mary Major).** The ancient roodscreen, now in this church, belonging to the old church of St. Mary Major, in which it stood until that structure was pulled down.

A portion, five bays in width, occupied the chancel arch, and was surmounted by a loft, used as a gallery, with a modern front, garnished with some of the old cresting. Other carvings were fixed to the gallery in the west end of the church. When St. Mary Major was re-built, the rector and churchwardens presented the screen to the Church of St. Mary Steps, in which it now stands.

Only the arcading and the lower parts remain ; the vaulting and cornices are altogether wanting. The lower panels are filled with figures.

The figures have been repainted. The screen as it now stands shows five compartments to chancel and three to south aisle. It is of curious type, the heads of the four-light openings having extremely depressed arches and very shallow tracery, but the proportions vary. The type is Perpendicular, and the detail such as is commonly met with.

(2) A modern parclose screen.

**EXETER—ST. MARY STEPS**  
**LIST OF PANELS (REPAINTED)**

- |   |   |
|---|---|
| 1. St. Anne, teaching Our Lady.<br>2. St. Margaret (?)<br>3. St. Blaise.<br>4. An aged male saint.<br>5. St. Mary Magdalene.<br>6. St. Stephen.<br>7. St. Andrew.<br>8. St. John Baptist.<br>9. Our Lady and the Holy Child.<br>10. St. Peter.<br>11. St. Bartholomew.<br>12. St. James Minor.<br>13. St. Paul.<br>14. St. Clement. | 15. St. Laurence.<br>16. St. Sidwell.<br>17. St. Anthony.<br>18. St. Matthias.<br>19. St. Jude.<br>20. St. John Evangelist (?)<br>21. St. Gregory.<br>22. St. Jerome.<br>23. St. Ambrose.<br>24. St. Augustine.<br>25. St. James Major.<br>26. St. Simon.<br>27. St. Thomas.<br>28. St. Philip. |
|---|---|

Baring Gould, "Book of the West," I, 78.

**EXETER (St. Mary Major).** The three remaining bays of the old screen are now in the south aisle fitted as a vestry screen, and bear figures as under : (1) (?) St. Matthias ; (2) St. James Minor ; (3) (?) St. Philip ; (4) St. Bartholomew. *Exeter Dioc. Arch. Soc. Trans.*, 1899, pp. 180-1.

**EXMINSTER (St. Martin).** (1) A portion remains of a roodscreen of average merit, Perpendicular in style, but the groining is gone, and but little remains of the cornice enrichments.

(2) A parclose screen remains to the south aisle.

**FENITON (St. Andrew).** (1) A fine roodscreen to nave and south aisle, of the Kentisbere type, very well proportioned, massive, and rich in detail. The groining remains almost intact. The cornice, though despoiled of its uppermost members, is still singularly rich, having three rows of most delicate vignette enrichments and a fine inverted cresting. The doors are missing, and the screen is badly mutilated at the junction of nave and aisle. One bay has been gutted at the north end for the pulpit approach. It was restored by Hems, under R. M. Fulford, in 1878.

The lower panels have richly-traceried heads, and bear paintings of saints, but these have not been identified, probably owing to a more or less complete obliteration.

(2) A south parclose screen of beautiful design with a graceful open cusping to the head of doorway (Plate CIIA). "List of Buildings having Mural Decorations."

The benches are mostly modern, except on north side of nave. There is no pulpit worthy of the name, only a shapeless reading-pew combination devised by some ecclesiastical tailor and of the cheapest description.

PLATE XCIX



(A) FLAMBOYANT TRACERY PANELS AND PEDESTALS FOR ROOD AND FIGURES OVER DOOR:  
BRUSHFORD SCREEN



(B) FLAMBOYANT TRACERY PANELS:  
COLEBROOKE SCREEN



**Gidleigh** (1) A good roodscreen remains, of Perpendicular character. The vaulting has been missing for more than half-a-century. It was repaired in 1848, when it may be conjectured that some of the more delicate features disappeared. A quantity of the carved enrichment is attached to the face of the spandrels, and shows an interesting variety of design with Renaissance feeling. The screen bears on the lower panels paintings of St. Louis, St. George, the Evangelists, and others, apparently painted on paper and fixed over old panels. They are of modern handiwork.

(2) Some remains of other screens.

Murray's "Handbook to Devon"; *Exeter Dioc. Trans.*, 1852, p. 168; Worth's "Guide to South Devon," p. 79; White's "Devonshire," 1890; C. E. Keyser, *Archæologia*, LVI.

**Gittisham.** Only the broken ends of a stone screen remain. The screen itself was standing in 1840, and was probably like that at Awliscombe. Its place was taken by an Italian wood affair of three arches filled with foliage, springing from four wainscot pilasters.

**Haccombe (St. Blaise).** There is a freestone screen with traceried openings placed in the chancel arch in 1821, at the cost of the late Sir H. Carew, and executed from designs by Kendal, the then acting architect to Exeter Cathedral. It is of fair merit, considering the date, but not correct in its proportions.

White's "Devonshire."

**Halberton (Tiverton)** (Plate LXXXVIIA). (1) Fine and massive oak roodscreen of the Uffculme type, the tracery of an early and plain variety. The date is said to be 1420, and the pulpit is coeval. The vaulting is perfect, and the mouldings of cornices remain, but have lost their enrichments. Some restoration was effected in 1866, but it is to be feared that the cornices have been irreparably lost. The present finish is most unsightly, and deserves condemnation. An extraordinary and very rare feature is the "lantern" vaulting of open rib and tracery work. (Plate LXXXIXB). Very few of our screens exhibit this peculiarity. It may be seen in Hertfordshire, at Redbourne. The general character of the tracery may be compared with that of the early screens at Stoke-in-Teignhead, and at Bridgwater (Somerset).

(2) A south parclose of exceptional character, with tracery of a distinctly "Decorated" type earlier in appearance than the roodscreen. A measured drawing is given in the *Exeter Diocesan Architectural Transactions* for 1847, and this is reproduced in the Devonshire Association's *Transactions* for 1902. The design is exceedingly good (Plate CV).

(3) A north parclose of slightly different design, and thought to be inferior to and later than its southern neighbour. In date it is probably intermediate between that and the roodscreen.

Rev. E. J. Gregory (Vicar); White's "Devonshire," 1890; *Exeter Arch. Dioc. Trans.*, 1847.

It is believed that when Canon Girdlestone was vicar here, he caused some screenwork to be set up in the church which had been removed from Bristol Cathedral, but the likeness between the two parcloses is sufficiently strong to justify the assumption that they have a common origin, and they appear to be in their original position. (Compare Ashton parclose.) The roodscreen here stands so far to the westward of the piers of the nave-arcade that the whole width of the roodloft lies quite clear of them—quite an unusual arrangement. The result is that additional bays of parclose screenwork, conformable in type to the roodscreen, are fitted in to fill the gaps on north and south between the piers and the roodscreen.

**HARBERTON** (St. Andrew). (1) A fine roodscreen of eleven bays, forty-four feet in length, runs across nave and aisles. It is of good Perpendicular type, with tracery of the regulation pattern, but is very slender in its proportions, and the openings longer than is usual. The vaulting is perfect, and the cornice enrichments are very fine, the beautiful veined leaf of Manaton and South Pool being here reproduced ; the scroll around the arcades is also worthy of special note, but the top cresting is coarse, and looks like a modern addition. The screen is smothered in shiny paint, and the effect of this, with the fine lines with which it is picked out, give a wiry and unpleasant effect to the whole. The general appearance of the work is very disappointing, as it has lost all feeling of antiquity owing to the "restoration" in 1870.

The lower panels have a series of saint figures, well executed, but very modern in character. When this work was done, twenty years ago, the original figures were visible ; nevertheless, an entirely new series were substituted. These paintings, fifty in number, were executed by Mr. Francis Lane, of Plymouth.

It is not known whether the older figures were in a state capable of restoration.

The pier-casings are remarkably fine, but their effect is much marred by the introduction of fragments of panelling under the canopies which do not fit their position.

(2) Parcloses north and south of very light Perpendicular character.

Baring-Gould, "Book of the West," I, 319 ; *Church Builder*, I, 22 ; *Antiquary*, 1871, I, 51 ; Murray's Handbook, "Screens, their Treatment and Symbolism" ; H. F. Prynne in *Builder*, March 18th, 1893.

(3) The pulpit is of bold fifteenth century work, in stone, and is remarkably fine, with a good series of statuettes. The canopy work recalls that of Kenton in general design.

**HARTLAND** (St. Nectan). (1) A truly magnificent roodscreen of remarkable type, and in very perfect condition, crossing nave and aisles. The screen is exceptionally massive and large in its proportions; probably no other in Devonshire can compare with it in absolute size. Its total length is nearly 48 feet, and the width of the roodloft is 5 feet 10 inches. The full height is 12 feet, being 8 feet to the spring of the vaulting. The work is very fine, and the detail presents many points of special interest. The arcades are of good Perpendicular character, with the large central mullions running into the apex, as found at Atherington, Swymbridge, and Lapford. The vaulting has two more ribs to each bay than the usual type of screen, a peculiarity found also at Atherington, etc., and it is further distinguished by the carvings of foliage, etc., occupying the fillings, in substitution for the usual tracery, as at Burrington. The patterns of the groin fillings are extremely varied and there is a good deal of ancient colour. There are shields incorporated with the carving here, a feature probably unique.

The cornices are sumptuous, having a triple series of vine-leaf enrichments, divided by twisted hollow beads, which enhance the richness, and delicate crestings above and below. The upper one has, however, been replaced by an imitation in cast iron. The screen is apparently earlier than those at Lapford and Atherington, which present many features of similarity, but they have both a good deal of Renaissance detail, whereas this screen is purely English.

There was an organ on the roodloft prior to 1849, but it was removed shortly after that date. The parish accounts, which are extant from 1597 to 1706, speak of a "pair of organs" set up in the roodloft in 1637-8.

(2) Modern parcloses of fairly good Perpendicular design.

*Exeter Dioc. Arch. Soc. Trans.*, 1845, p. 88 ; 1883, p. 261 ; Stewart's "N. Devon Handbook," p. 201 ; Worth's "Guide," p. 70 ; photo in *Trans. Devon Assoc.*, 1902.

The church was restored about 1850, when the east end of the chancel was rebuilt and the window tracery renewed throughout the church, not very faithfully.

The body of the church probably dates from about 1350, and the fine tower from the following century. The arcades of nave appear to have been altered for the reception of the screen, which may be assigned to about the year 1470. The roof of the north aisle of chancel retains much fine ancient ornament and colour.

**HATHERLEIGH.** Some remains of a very fine screen. The upper part was taken down in 1820, and the lower removed in 1862 and converted into a reading-desk. About 1884 parts were incorporated with the Jacobean pulpit.

White's "Devon," 1890.

**HEANTON PUNCHARDON (St. Augustine), Barnstaple.** (1) The roodscreen remains in a fairly complete state to the nave. It is of seven bays, and retains its central doors, but has probably been altered somewhat in position, as it does not fit the present width of nave. The chancel screen contains good work, the lights being well proportioned, with good Perpendicular tracery of the customary type, whilst the panels below the dado-rail are bold and excellent, having a rather original character in the tracery heads (Plate CXIVD). The fan-vaulting is modern and poor, the ribs being thin and wiry, and the fillings absolutely plain. The bosses, too, are worthless as ornaments. The cornices are modern, and only moderately good, the predominance of plain mouldings giving the work a character different from the old screens of the district, which is accentuated by the cresting, and other enrichments, which do not follow local types.

(2) North-aisle screen of poor design, having some Perpendicular tracery of unrefined execution set in a heavy framework, the whole being destitute of any enrichment and coarse in effect. There is no real attempt at continuity of character with the roodscreen.

*Exeter Dioc. Arch. Trans.*, 1890, p. 186; F. Crossley, photo.

**HEAVITREE (St. Michael).** There remain some fragments of the old screen forming until recently a tower screen, but the hand of the vandal has spared only a few of the lower panels, which still retain some figures of sibyls (ss. 24); and a short length of a remarkably fine and deep strawberry-leaf cresting, comparable to that at Chawleigh. In 1853 a section of this screen was still standing in the north aisle, but part was removed and formed into pews before 1822. The remaining portion consists of two bays of the old aisle screen (the parts below the transom), and one panel of a nave section fitted to the side of same, 9 inches wide, like Broadhempston in design. The deep cresting is inserted panel-wise above this. It is 7½ inches deep. Above this again are two of the arcaded fenestrations of an old parclose, with a third in the centre forming a doorway. The church has been ruined by the process of rebuilding and is a most unsightly and disproportionate structure.

There also remains of the ancient screenwork a small piece of the vine-leaf enrichment, probably from a parclose.

*Exeter Dioc. Arch. Soc. Trans.*, 1853, p. 272; Lyson's "Devon," CCCXXVIII; Keyser, p. 5; Oliver, I, p. 44; Worthy, "Suburbs of Exeter," p. 45; "List of Buildings having Mural Decoration."

The painted panels are now being hung up on the walls of the church, in three divisions.

The fragments of the ancient screen have been incorporated into a good new parclose screen executed by Mr. Herbert Read, of Exeter.

## HEAVITREE

## LIST OF PANEL PAINTINGS (ss. 24 : p. 235)

*The figures on the panels of the old screen are as follows—*

- A. 1. Sibylla Delphica (with crown of thorns).
- 2. Sibylla Hellespontina (with cross and reed or trident).
- 3. Sibylla Tiburtina (?) or Cimmeria (?) (with three nails).
- 4. Sibylla Libyca (?) (with columns of flagellation).

- B. 1. Sibylla Cumana (with sponge on reed).
- 2. Sibylla Agrippa (with two scourges).
- 3. Sibylla Europa (with sword).
- 4. Sibylla Gaucia (with cradle).
- C. 1. St. Agatha (with sword through her breast).
- 2. St. Lucy (with sword through her neck).

**HEMPSTON: BROAD.** (1) The screen was well and completely restored in 1901-2 by Read, of Exeter. It had become much decayed and mutilated, so that the whole of the fan-vaulting had to be supplied (Plate LXXXIA).

As it now stands it is a very fine specimen of the Devonshire screen—the type being good Perpendicular, though rather late ; crossing nave and aisles in a continuous sweep, interrupted only by the traceried pier-casings, which have been carefully restored, and which incorporate several of the old panels preserved for a long time by the village carpenter.

The three sets of doors are preserved in a perfect state. The new fan-vaulting follows closely some of the best Devonshire models, and the cornices, also new, are of excellent design and workmanship, all strictly upon traditional lines. The uppermost band of running ornament with its delicate folds of leafage, is peculiarly good—as good as anything of the sort in the old work.

Two of the ancient features of this screen call for special mention. One is the unusual design of the tracery in the heads of the panels under the dado-rail, which is elongated and thus carried much further down the panels than is customary.

The other is the presence of the thickened central mullion running up into the heads of the arcades (as at Hartland, Atherington, Buckerell, Burrington, Holcombe Regis, Lapford, Payhembury, Swymbridge, etc.

(2) There are parclose screens north and south of the chancel retaining traces of ancient colour-work rather rudely executed. These were recently in a somewhat mutilated state.

**HEMPSTON LITTLE (St. John Baptist), Totnes.** (1) A fine Perpendicular roodscreen across nave and aisles, retaining some delicate cornice enrichments, and in good condition. The doors are perfect. The cornice enrichment shows the veined vine-leaf (Plate CXVIB).

(2) Parclose screens in good condition (Hems).

Pugin's "Chancel Screens," p. 67 ; Kelly's "Directory."

The pulpit and benches in this church are modern and of solid design, but rather coarse in detail. The staircase to the roodloft is in the north-aisle wall, and the lower or entrance door is on the nave side of screen.

**HEMYOCK (St. Mary the Virgin).** Stone screen from chancel to north aisle. The screen and table, *temp. 1771*, were standing at end of nave in 1847.

*Exeter Dioc. Arch. Soc. Trans., 1847, p. 130.*

**HENNOCK.** (1) The roodscreen, which retains some of its ancient paintings, is of the customary Perpendicular type, with good detail in the carved scrolls, and the lower panels, which are like those at Manaton. It extends across nave and aisles. The vaultings and cornices have unfortunately disappeared, and are replaced by flat spandrels and plain moulded capping.

C. Worthy, "Devon Parishes," Part II, p. 157; C. E. Keyser, *Archæologia*, LVI; White's "Devon," 1890; F. Crossley, photo; "List of Buildings having Mural Decorations."

(2) Over the screen, which formerly supported a roodloft (probably of handsome character) is a highly-enriched ceiling to the easternmost section of the nave roof, forming a canopy of honour to the rood, as at Lapford, Payhembury, and many other churches (Plate CIVB).

(3) A parclose screen of excellent Perpendicular work fills the arch on the south side of the chancel.

There is also a parclose on the north side.

Pulpit and benches are modern—the latter very bad, and too numerous.

### HENNOCK

#### LIST OF PANEL PAINTINGS

*Screen across nave and aisles—*

*North aisle screen from north—*

1. St. John the Evangelist.
2. St. Peter.
3. St. James Minor (with club).
4. St. Paul.

*Doors brown painted over—*

*Then—*

1. St. Matthias.
2. St. James Major.
3. St. Thaddæus.
4. St. Philip.

*On main screen—*

1. Female saint with scythe, Winifred (?)
2. St. Sidwell.
3. St. George and the Dragon.
4. Crowned male saint.
5. Crowned female saint, St. Catherine.
6. St. Dorothy.
7. St. Erasmus.
8. An Archbishop, St. Thomas of Canterbury.

*Doors brown painted over, traces of figures.*

*Then—*

1. St. Lawrence.
2. St. Roch.
3. St. Mary Magdalene.
4. A female saint, with book and palm.
5. St. Stephen.
6. St. Sytha (= Zita) with rosary.
7. St. Peter, Martyr.
8. St. Margaret.

*South-aisle screen—*

1. Our Lord's (?) blessing.
  2. St. Gabriel
  3. The Lily Pot
  4. The Blessed Virgin
- } Annunciation.

*Doors brown painted over. On next four panels figures very indistinct and not decipherable.*

**HIGH BRAY.** A good Perpendicular screen, portions of which, after years of outdoor exposure, have been brought back to the church and reincorporated as a roodscreen.

*Exeter Dioc. Arch. Soc. Trans.*, Vol. V, Part I (1887), p. 15.

**HOLBETON (All Saints), Plymouth.** (1) Screens of very rich and singular design enclose north and south aisles of chancel. They are probably of Post-Reformation date, being complete without any preparation for a roodloft, and E. D. Sedding considers it perfectly clear that they never intended to support a coving. The actual chancel screen is new, having been designed in perfect conformity with the others, by the late J. D. Sedding (Plate LXXXVIII).

The detail is extremely interesting, and of the most varied description (Plate CIII). It has a large admixture of cinque-cento feeling, and the appearance of the work suggests a Hispano-Flemish origin. E. Sedding thinks that it was actually executed by Flemish workmen, but

some of the enrichments (cornice bands, mullions, etc.) may be of native workmanship (compare Kenton).

These screens have points of similarity with the parclose screens at Ugborough and Chivelstone.

(2) Parclose screens of excellent design, harmonising in style with the rest. (Compare J. D. Sedding's screens at Ermington.)

NOTE.—No vestige remains of the original roodscreen, but that this would have supported a loft is evident from the survival of a roodloft staircase.

The chancel-stalls are designed to harmonise with the screenwork and are very good. All the benches of the nave are of a like excellence, and there is a good tower screen.

F. Crossley, photo; E. D. Sedding, *Exeter Dioc. Trans.*, 1894, p. 61.

**HOLCOMBE BURNEL.** (*See* SUPPLEMENT, p. 365.)

**HOLCOMBE ROGUS (All Saints, Tiverton).** (1) Part of the old Perpendicular roodscreen, alluded to in the *Exeter Diocesan Transactions* for 1861, p. 241, as "a remnant only . . . of the old Gothic traceried screen, formerly dividing nave from chancel," and this is said to exhibit the old colouring. In the same *Transactions* for 1870, p. 96, it is mentioned as being sawn off down to the transom-rail. This screen originally went right across the church, there being openings in the spandrels of nave arcade above the columns, as at Halse, etc., etc.

The columns are panelled on both sides of the junction line of the screen, the panel on the west being the more elaborate, and of a different pattern to that inside the screen line (on east). Probably the two could not be seen simultaneously when the screen was there.

A remnant of the old screen is *in situ* in the north aisle and another piece in the arch at the sides of the chancel, probably that which was originally the centre portion, and it is a very nice piece of work. (*Som. Arch. Proc.*, XXXVIII.)

(2) A considerable portion of the old roodscreen from Tiverton church was brought here in 1854, when it had been thrown out at the so-called "restoration" of that unfortunate church.

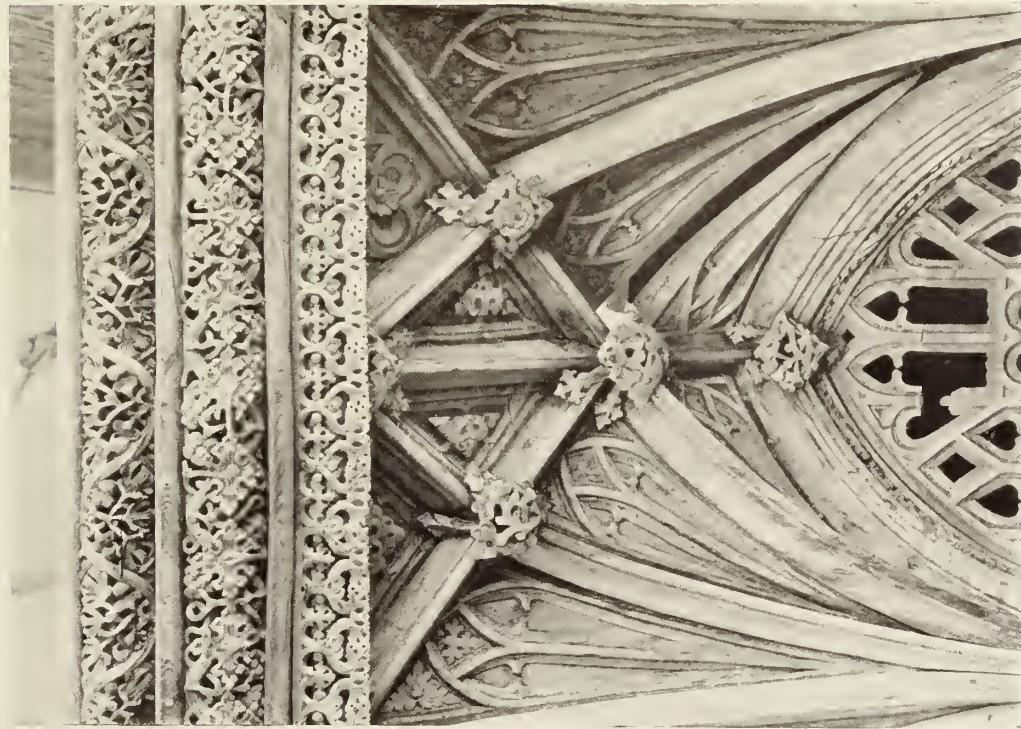
This screen now fences the chapel on the north side of the chancel, three bays crossing the north aisle, and the remainder standing as a north parclose to the chancel. The work is of good Perpendicular character, with the thickened central mullion penetrating the head of each arcade, as at Lapford, Buckerell, Hartland, Atherington, etc. The proportion of the lights is, however, very unusual, as they are so short that the clear portion is less in height than the tracery head. There is an interesting and unique feature in the tracery, the wool-staplers' emblem being carved in the uppermost lights, and ribbons the lower ones. There is a splendid vine-leaf cornice enrichment remaining, but all the vaulting is gone. This screen retains its ancient enrichments of blue, red and gilt colouring.

(3) The Jacobean screen to the "Bluett" pew in the north aisle is a noteworthy example of woodcarving of this date. It consists of a graceful open arcade, supported by delicately carved pillars, whose shafts, like those in the side screen at Bridgwater, are encrusted with carving. These shafts stand upon a panelled base about 4 feet high, containing some good work, and above the arcade are a series of medallions surrounded by arabesque bands, linked up to carved newels, the whole forming a very free and bold cresting.

These medallions are finely carved with bas-reliefs illustrative of Biblical and other subjects, and are distinctly of a high order as works of art.

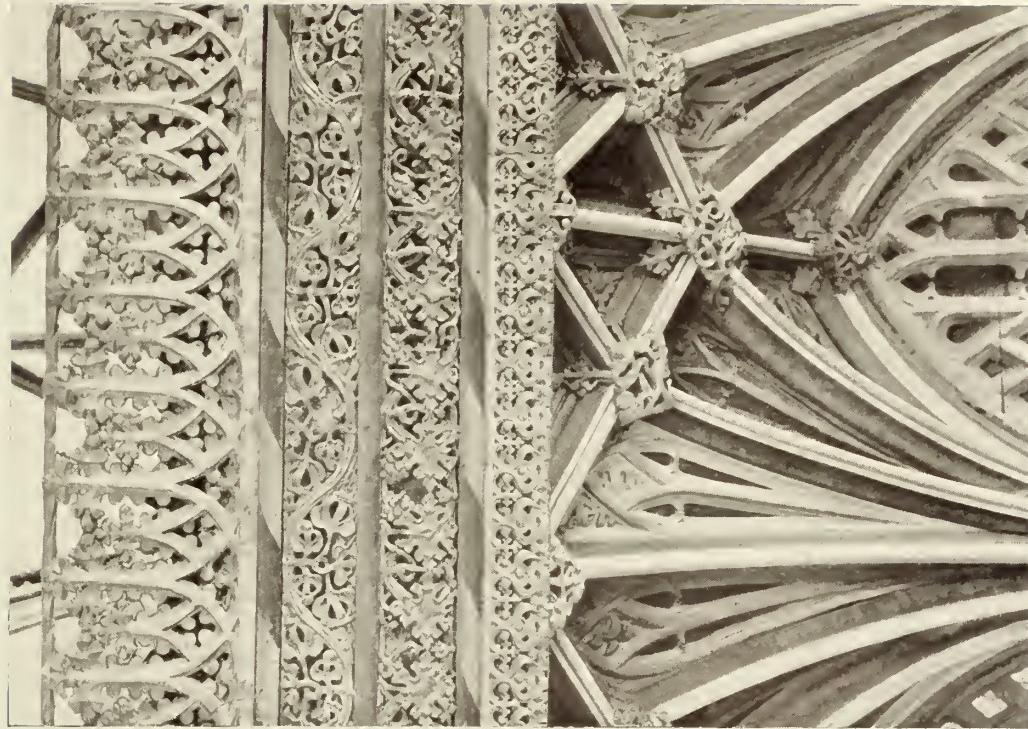
*Exeter Dioc. Arch. Soc. Trans.*, 1847, p. 123; *ibid.*, 1861, p. 241, and 1870, p. 96; S. Baring Gould, "Book of the West," I, 104, 116; *Builder*, 1865, p. 212; "List of Buildings having Mural Decorations."

PLATE CA



COLERIDGE, DEVON  
Detail of Roodscreen

PLATE CB



CHAWLEIGH, N. DEVON  
Detail of Vaulting and Cornices to Roodscreen



**HOLNE (St. Mary the Virgin).** A fine Perpendicular roodscreen, with very good detail, but much mutilated ; the vaulting gone, and the spandrels covered with fragments of the enrichments roughly attached.

Much of the cornice work remains, but is sadly out of place, and the cresting is absent. The lower panels are decorated with painted figures.

The screen retains its ancient colour, and the three sets of doors are perfect. Rev. S. Baring Gould thinks both pulpit and screen were erected by Oldam, Bishop of Exeter, 1504-1519.

The pulpit is very interesting, and of similar type to that of Chivelstone ; it bears on one of the shields the arms of the neighbouring Abbey of Buckfast to which this church belonged.

S. Baring Gould, "Book of the West," Vol. I, pp. 38 (photo), 260, and "Dartmoor," p. 193 ; C. E. Keyser, *Archæologia*, LVI ; *Gentleman's Magazine*, XCVIII, 2, p. 115 ; Worthy's "Ashburton," p. 126 ; Murray's "Handbook" ; Worth's "Tourist's Guide to South Devon," p. 83.

### HOLNE

#### LIST OF PANEL PAINTINGS

*Screen across nave and aisles. Screen across north aisle.*

*From north—*

1. St. Sidwell.
2. St. Anthony (?)
3. St. Sebastian.

*On the doors—*

1. St. Barbara.
2. St. Olave or Pancras (?)
3. Indistinct. St. Martin (?)
4. A bishop. St. Boniface (?)

*Then—*

1. St. Mary Magdalene.
2. St. Bartholomew.
3. St. Simon.

*On main chancel screen—*

1. St. Matthias (?)
2. St. Thomas.
3. St. James Major.
4. St. Peter.
5. St. Jerome.
6. St. Gregory.
7. St. Luke.
8. St. John the Evangelist.

*On the doors—*

1. An angel with musical instrument
2. The Blessed Virgin
3. Our Lord
4. An archangel

*The Coronation of the Virgin.*

*Then—*

1. St. Matthew.
2. St. Mark.
3. St. Ambrose.
4. St. Augustine.
5. St. Paul.
6. St. Andrew.
7. St. John the Evangelist.
8. St. John the Baptist.

*On screen across south aisle—*

1. St. Jude.
2. St. Philip.
3. St. Apollonia or St. Agatha.

*On the doors—*

1. St. Stephen.
2. St. Catherine.
3. A bishop, St. Nicholas (?)
4. St. Lawrence.

*Then—*

1. St. Roch.
2. St. Margaret.
3. St. Bavon (or possibly St. Jeron).

**HONITON (St. Michael).** (1) A very fine roodscreen of the "Exe Valley" type, forty-six feet in length, extending across chancel and north and south chapels, and consisting of eleven bays, with the three sets of doors perfect.

It retains its vaulting and cornices, with crestings ; these are similar to those at Kentisbere (Plates CXIXA and CXXIB), and the tracery of the arcades exhibits the tilting shields between the cusplines.

The screen was renovated in 1880, under the direction of Ashworth, but not in an entirely conservative or judicious manner. The removal of this date of the interesting old armorial panel which, prior to this restoration, surmounted the screen, seems an amazing piece of vandalism.

It was a fine example of the royal arms of George II (1730), quartered with those of France and Hanover, carved on a wood panel three feet square, and retaining its original colours. It was removed to Exeter, where it now remains, in the workshop of a well-known carver, in company with innumerable other fragments of old screenwork now lost to their true abode through the indifference of their proper guardians.

- (2) There are parclose screens of good Perpendicular character on both sides of the chancel.

*Ecclesiologist*, XXVIII (XXV, new series), p. 308; *Exeter Dioc. Arch. Trans.*, new series, II, 96.

**HORWOOD.** This church retains some carved oak panels in the reading-desk, which are possibly fragments of the former screen.

**HUISH, NORTH.** Remains of some good screenwork to south aisle and parclose, of Perpendicular character.

**HUISH, SOUTH.** There was a noble screen in this church of the finest Perpendicular work, retaining its ancient enrichments, and a series of painted figure-panels. The population having dwindled in the locality, the church was abandoned by order of Bishop Earle, now Dean of Exeter, at that time Archdeacon (who also destroyed the screens at Malborough and West Alvington), and it was allowed to go to absolute ruin, and the poor screen went a-begging. It is asserted that the late Mr. Ilbert, of Bowringslea, offered, at his own cost, to refit it in West Alvington Church; but that offer was declined, and in order to preserve it he then caused it to be placed in the private chapel at Bowringslea House, where a part may now be seen consisting of ten bays, five surmounting the other five, the upper tier screening the family pew. It has been carefully renovated, though in this position anything like a true restoration was hopeless. The fan-vaulting is replaced with carved spandrels of foliage pattern, the cornices and crestings are retained, and the whole newly coloured and gilt.

A few paintings of saints may still be seen on the panels. These include St. Andrew, St. Thomas, Erasmus, and two female saints.

Baring Gould, "Book of the West," I, p. 342.

**HUNTSHAM (near Bampton).** Part of the ancient chancel screen of oak is still existing, though in an incomplete state, and has been removed from its proper position, and placed against the east wall of the chancel, as an altar-back.

It is of dark oak, varnished, but exhibits no traces of ancient colour.

*Exeter Dioc. Trans.*, 1852, p. 228.

**HUXHAM (Exeter).** The narrow chancel-opening of this little church is spanned by a tiny screen of fifteenth century pattern, very light in its proportions, and pleasing in effect.

**IDDESLEIGH (St. James).** Some remains apparently exist, or recently existed, of a screen here, as the *Exeter Diocesan Transactions* for 1883, p. 233, speak of plans prepared by Mr. Adye for the repairing and replacing of the chancel screen.

**IDEFORD.** Fragments of the roodscreen, which was removed in 1882, are incorporated in the two sanctuary chairs, and the pulpit consists of panels from the screen, of Perpendicular date.

**ILSINGTON (St. Michael).** (1) A fine, richly-carved screen to nave and aisles, in very good condition, the tracery of arcades being of Perpendicular type and the sunk tracery below the dado similar to that at Kenton. The cornice enrichments are of good design, with twisted beads, as at Hartland. The vaulting is unfortunately missing.

Some late detail of a partly Renaissance character is noted by C. E. Keyser, who considers the date of the screen cannot be earlier than 1530. The lower panels were originally painted with figures of saints and martyrs, entirely obliterated before 1855. The spandrels of the arcade, which have lost their fan-vaulting, were filled in 1883 with tracery and carvings, as it was found that from lack of funds the proposed restoration of the vaulting, for which a design had been prepared, could not be carried out.

There is a very curious plaster groin in the bay of the ceiling over the screen, forming a transeptal arrangement in the roof, and leaving the last bay of nave-arcade open above the wall-plate.

(2) Parchase north and south of chancel.

*Exeter Dioc. Arch. Soc. Trans.*, Vol. II, p. 87.

**IPPLEPEN (St. John Baptist).** (1) A fine screen, of good Perpendicular type, extends across chancel and both aisles ; well restored by Read of Exeter in 1898 at a cost of £500, when the vaulting was reconstructed, the original vaulting having been destroyed in the seventeenth century. At the restoration a modern covering of brown paint was removed and many fine painted panels brought to light. They consist of alternate series of apostles and prophets, on white grounds, with names on scrolls (Fig. 104).

(2) Two parchase screens of fairly good Perpendicular type.

Keyser, pp. 4, 6 ; S. Baring-Gould's "Book of the West," I, 319 ; C. Worthy's "Ashburton and its Neighbourhood," p. 84.

The roodloft stair is in the north-aisle wall. The seating of the church is modern, and of a poor class, but the pulpit is a magnificent specimen of mediæval art, with canopied niches from which, alas ! the statuettes have disappeared.

### IPPLEPEN

#### LIST OF PANEL PAINTINGS

*Screen across north aisle—*

Four panels on north of doors, remains of old colouring.

*On doors—*

No old colour found.

*On south of doors—*

1. Jonah.
2. Name, St. Mark, but emblem a saw, no doubt for St. Simon.
3. Joel.
4. An Apostle.

*Screens across the chancel—*

1. Daniel.
2. St. Simon (emblem, a boat, for St. Jude).
3. Habakkuk.
4. St. Philip.
5. Ezekiel.
6. St. James Major.
7. Jeremiah.
8. St. John the Evangelist.

*On doors—*

1. } Traces of figures. 1 has a scroll and the
2. } "S" for Sanctus. 2 has a scroll. 3 and
3. } 4 are both nimbed.
4. }

*Then—*

1. St. Peter.
2. Moses.
3. St. Andrew.
4. Isaiah.
5. St. Bartholomew.
6. Amos.
7. St. James Minor, or Matthew.
8. Zechariah.

*Screen across the south aisle—*

1. Apostle.
2. Prophet (? Nathan).
3. St. Thomas.
4. "Sibilla."

**KENN (St. Andrew).** (1) A roodscreen, 38 feet long and of thirteen bays, to nave and aisles, of the formal fifteenth century type, the detail being of average merit. The cornice enrichments are flat in effect. The open tracery is comparable to that at Manaton, Maristow, Christow, etc. The screen possesses one feature of distinction in the interesting and well-preserved series of painted panels remaining. The correct tradition is observed here, alone in Devon, in the placing of the male saints to the north of the central door and the female saints to the south (Keyser). The date of the paintings is thought to be about 1500.

The screen, which until 1887 was in a mutilated state (minus the vaulting and with spandrels covered with fragments of the enrichments), was in that year restored by H. Hems and the vaulting supplied. Two years later the carved rood and figures were added—said to be the first set replaced in Devon since the Reformation (H. Hems). These were carved at Ober-Ammergau. The panelling on the south pier was restored in 1894.

(2) Two parclose screens, bearing the linenfold pattern on the lower panels. These were restored in 1890, and the new panelling on the organ is a copy of same.

Oliver's "Eccl. Antiq. of Devon," I, p. 27; Polwhele's "History of Devon," III, p. 183; C. E. Keyser, *Archæologia*, LVI, pp. 14, 15, and list, p. 33; *Exeter Dioc. Soc. Trans.*, 1894, p. 53; S. Baring Gould's "Book of the West," I, 38; "List of Buildings having Mural Decorations"; "Screens: Their Treatment and Symbolism," by H. F. Prynne, *Builder*, Mar. 18th, 1893.

## KENN

### LIST OF PANEL PAINTINGS

#### Screen across north aisle, from north—

- 1. St. Sebastian }
  - 2. St. Roche }
  - 3. St. Francis.
  - 4. St. Hubert.
- very like Whimple.

#### On the doors—

Modern paintings of St. Peter, the Annunciation, and an Evangelist.

#### Then—

- 2. St. Bartholomew.
- 3. St. Jude.
- 4. St. Simon.

#### On main chancel screen—

- 1. St. Andrew.
- 2. St. James Major.
- 3. St. John.
- 4. St. Thomas.
- 5. St. Philip.
- 6. St. James Minor.
- 7. St. Stephen.
- 8. St. Lawrence.

#### On the doors—

- 1. St. Jerome.
- 2. St. Gregory.
- 3. St. Augustine.
- 4. St. Ambrose.

#### Then—

- 1. St. Ursula.
- 2. St. Dorothy.
- 3. St. Barbara.

- 4. St. Apollonia.

- 5. St. Anne and the Blessed Virgin. St. Anne teaching the Blessed Virgin.

- 6. Female saint (St. Cecilia ?), holding an open book.

- 7. St. Helena.

- 8. St. Mary of Egypt.

#### On a panel placed against the column of the south nave arcade—

The Holy Trinity and the Annunciation.

#### Screen across south aisle—

- 1. St. Bridget of Sweden.
- 2. St. Christina.
- 3. St. Geneviève.
- 4. St. Sidwell.

#### On the doors—

- 1. St. John.
- 2. St. Luke.
- 3. St. Matthew.
- 4. St. Mark.

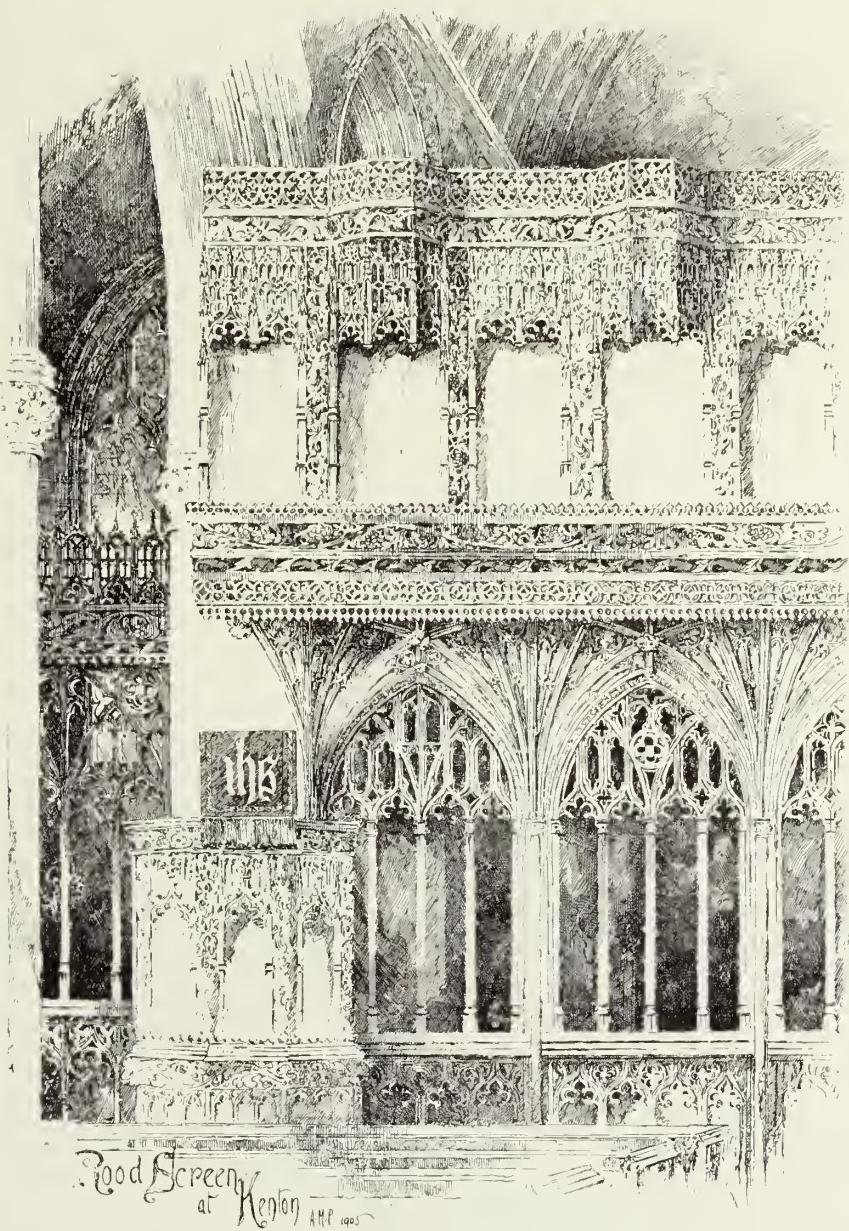
#### Then—

- 1. St. Juliana.
- 2. An abbess, holds a taper, not crowned.
- 3. St. Faith.
- 4. St. Veronica.

#### On large panel of south doorway—

St. Catherine and another female saint, and heads of St. Mary Magdalene and a fourth female saint.

PLATE CI



THE ROODLOFT, KENTON



**KENNERLEIGH** (St. John Baptist). A few fragments of the old chancel screen are, or until recently were, preserved in the vestry.

**KENTISBERE** (St. Mary). (1) The church possesses a screen of singular beauty, and both in design and in execution the work is of the highest order (Plate LXXXIIA). It seems to have been the model for many other screens, forming a class called herein for convenience the "Exe Valley" type, though a similar treatment is found as far away as Chulmleigh in one direction and Honiton in the other, whilst it extends well into Somerset, as may be seen at Halse, in the Wellington district, and Combe St. Nicholas, on the further slope of the Blackdowns. For variety of design and vigour and delicacy of execution the work seems unequalled. The other screens appear to be imitations in whole or part, but in none does the detail possess quite the same value. Each bay in this screen is different, whereas others generally repeat the design of a single bay (Fig. 108).

It extends across nave and south aisle, being divided into ten bays, and carries the arms of Whytyng. There is an altar-tomb to Sir John Whytyng, who died 1527, and Hems says: "The screen was made in the time of Henry VII, it is suggested, by artificers from Tavistock Abbey."

The screen retains its vaulting and cornices perfect, only the top cresting being absent. It exhibits some original distemper colour. The doors are unfortunately missing. At the time Lysons wrote the roodloft was remaining.

(2) A parclose screen of good design, but differing from the other, stands on the south side of chancel. The effect of these screens, and the appearance of the church generally, is much marred by the huge and disproportionate organ whose clumsy bulk occupies the centre of the south chapel (Plate XCVIIIB).

The practice of lumbering the floor space of a church with an unwieldy instrument of this kind, blocking the light, and cramping the sitting accommodation, is a vicious one, and deserves strong condemnation. This church presents a flagrant instance of the bad results of the practice.

(3) At the west end of the church is a very fine gallery of Jacobean work, on which is an ancient inscription in verse purporting that it was built by Anstice Wescomb, who gave the profits of it to the poor.

Note on Plymtree screen (*vide infra*) ; Lysons' "Devon," p. cccxxvii and p. 298.

**KENTISBURY** (Barnstaple). The old roodscreens were taken down in 1874, when the church was last restored, and the Rector, Rev. J. O. Openshaw, succeeded in 1903 in recovering the fragments which were then stored in his coachhouse. They were entirely covered with white paint, so that it was then impossible to say whether the screen had anciently been coloured or not. There were other fragments of the screen preserved in the Vestry in 1896, and in 1903 the Rector says that a quantity of old timber belonging to it was in the Church House, including the chancel-doors. The tracery is very dilapidated.

It is to be hoped that a reconstruction may yet be possible.

*Exeter Dioc. Arch. Soc. Trans.*, 1887, p. 79 ; H. Hems' "Rood and other Screens."

**KENTON** (All Saints). (1) This church possesses one of the premier screens in Devon, and one which, like the screens at Kentisbere and Dartmouth, seems the prototype of numerous others.

There is a good deal of Flemish handiwork upon it, but much of the ornament in the smaller enrichments is by an inferior, and probably local, executant, suggesting the likelihood of its having been completed after the departure of the special workmen employed or after its delivery from abroad.

The Rev. W. P. S. Bingham thought it was added soon after the church was built, and must have been part of the original design, there being no other distinction between nave and chancel. He adds : "The work probably belongs to the fifteenth century. . . . Most people think that it is Flemish, and the popular tradition that it was intended for the Cathedral at Lima, and taken as a prize would rather support this. This tradition cannot be true, as Lima was not founded in A.D. 1535 ; but there is an element of truth in every falsehood.

"The screen and parcloses must have been made for the church, or the church built for them ; but Flemings, who were famous wood-carvers, may have been brought over to do the work, or it may have been done to order in the Netherlands." The actual date suggested for the work is between the years 1478 and 1486, the period of Peter Courtenay's bishopric.

The screen extends across nave and both aisles, and retains its doors. It is of massive and stately proportions, the framework well preserved, and exhibiting very fine ancient colour and gilding, artistically shaded and bronzed. The lower panels bear a remarkable series of paintings. A descriptive list is given by Mr. Bingham in his monograph on the church.

Until a few years ago this beautiful screen was in a state of great mutilation, the vault having disappeared and the cornice enrichments nailed, in a fragmentary condition, to the flat surface over and between the lights. With these fragments were mingled parts of the ancient tabernacle work of the roodloft, the delicate standards, buttressed and crocketted, being retained to mark the divisions of the screen, whilst overhead the canopy work of the roodloft was extended as a cresting ; and in this position it may yet be seen in the north and south aisles (compare also Pilton) (Plate LXXVIIA).

Recently, however, by the energy of the late Rev. W. P. S. Bingham and the liberality of himself and others, a restoration has been effected of the central section, the vaulting having been reconstructed and the old enrichments carefully repaired and replaced, whilst the roodloft, with all its magnificent old canopy work, once more surmounts the screen, and the rich and mellow tones of the old colour are now seen with striking effect (Plate LXXIV).

(2) Parclose screens of good Perpendicular character stand north and south of the chancel (Plate CVI).

These carry also, as a cresting, ranges of old canopy work—but of different design and coarser in execution than the other. Where it was originally set is doubtful, but it may have been upon the east balcony of the roodloft, forming the heads of a series of niches. It does not appear to have ever been continuous, but may nevertheless have been designed as a cresting.

The pulpit is noteworthy as being a careful reconstruction of the ancient one, destroyed in 1865, under Ashworth. The old work has an artistic value second to none in the country, and the carver has successfully caught the spirit of the ancient work in the reproduction of the missing portions (Plate LXXVIIIA).

Rev. W. P. S. Bingham, *Exeter Dioc. Arch. Soc. Trans.*, Vol. I, Part II (1896), p. 108, 2nd series ; C. E. Keyser, pp. 33, 34 ; Oliver's "Eccl. Antiq. of Devon," I, pp. 14-16 ; Murray's "Handbook to Devon," Polwhele's "History of Devon," II, p. 165 ; S. Baring Gould's "Book of the West," I, 78 ; *Gentleman's Magazine*, 1834, I, 394-399.

Remains of one or two old bench-ends, with other carving of an interesting nature are preserved in the north chapel of the chancel.

The reredos is a fine piece of work, with elaborate sculpture and tabernacle work, of German character, by Kemp.

PLATE CII

PARCLOSE SCREENS



(A) FENITON



(B) BRIDFORD



KENTON  
LIST OF PANEL PAINTINGS

*Across north aisle, from north—*

1. St. Apollonia.
2. St. Agnes.
3. St. Cecilia (with guitar).
4. St. Helena.

*On the doors—*

1. St. Anthony.
2. St. George. [arrows].
3. St. Sebastian (clothed, with bow and arrow).
4. A royal male saint (? St. Edward).

*Then—*

1. Jeremiah.
2. St. Peter.
3. Daniel.
4. St. Andrew.

*On main chancel screen—*

1. Isaiah.
  2. St. James Major.
  3. Zechariah.
  4. St. John.
  5. Hosea.
  6. St. Thomas.
  7. Amos.
  8. St. James Minor.
- Panels of doors brown painted.

*Then—*

1. Joel.
2. St. Philip.
3. Haggai.
4. St. Bartholomew.
5. Zephaniah.
6. St. Matthew.
7. Malachi.
8. St. Simon.

*Across south aisle—*

1. Ezekiel.
2. St. Jude.
3. Obadiah.
4. St. Matthias.

*On the doors—*

1. St. Lawrence.
2. St. Barbara.
3. St. Stephen.
4. Female saint.

*Then—*

1. St. Catherine.
2. St. Mary Magdalene.
3. St. Dorothy.
4. St. Lucy (?) (sword in throat).

**KINGSKERSWELL (St. Mary).** Nothing remains of the roodscreen but a few fragments of carving incorporated with the priests' stall, and other chancel-seats, where they were placed in 1847, after the destruction of the screen.

**KINGSBRIDGE (St. Edmund the Martyr).** Parclose screens, of late date, with some unusual detail similar to that at Aveton Gifford, remain on both sides of the chancel (Plate CVIIb).

They are in bad condition, and much mutilated, the doors and some lower panels being removed for choir pews, but other good panels remain.

The roodscreen is destroyed, but ten of its panels have been incorporated in the pulpit and reading-desk. They are exceedingly good.

The socket of a small rood, with accompanying figures, was discovered here. It is in a small piece of shaped timber—a footing piece—some two feet long, the ends shaped off, and an invocation to St. Edmund inscribed on the face. A replica is preserved at Oscott College, near Birmingham.

**KINGSNYMPTON (St. James).** The church retains a very fine and perfect roodscreen of unusual design, the tracery being of the "Exe Valley" type, with tilting shields between the cusps, and the fan-vaulting and cornices (which are very perfect) similar to those at Hartland or Burrington. The cornice enrichments (Plate LXVIIIb) are noteworthy, three in number, the uppermost having a very unusual leaf, something like the large long leaf at Atherington. Two of the beads are twisted, the lowest pearlled also. The filling between the vaulting ribs of the southernmost bays (Plate XCIVa) exhibits the same sort of embossed enrichments instead of the usual sunk tracery. In this instance there seems no token of foreign influence in the carving.

The nave section of the screen has the ordinary sunk tracery in the fittings with archlet and forked mullion. Unlike the two last-named screens, however, this one does not exhibit the thickened central mullion to the lights. The screen is of seven bays, with two pairs of gates, and is at present painted dark brown. The nave roof has a canopy of honour over the roodloft, of square panels, with diagonal ribs and fine bosses, similar to that at Lapford (Plate CIVa).

**KINGSTEIGNTON.** Portions of the screen, consisting of three bays of the arcade complete, with some additional lower panels, all finely painted and gilt, are preserved at the Vicarage. These include some of the panel pictures of saints, which have unfortunately been renovated. SS. Catherine, Denys, Barbara, Helen and Genèvieve are said to have been among those originally depicted.

C. E. Keyser, *Archæologia*, LVI; Dr. Oliver's "Eccl. Antiq. of Devon," I, p. 178; Stirling's "Newton," p. 124; "List of Buildings having Mural Decorations"; C. Worthy's "Devonshire Parishes," II, 271.

**LAPPFORD** (St. Thomas à Becket). (1) The roodscreen is very fine, and contains much valuable and beautiful Renaissance detail. The general treatment is like that of Atherington, but the cornices are more like those at Hartland (Plate LXXXIIIB). The screen extends across nave and north aisle, and retains its vault in a perfect state (Plates XCIIA, XCIII A, and CIXB). It comprises eight bays, three to north aisle, and five to nave. The chancel-doors remain, but those to the aisle are missing.

The mullions in one of the nave lights are cut for the insertion of a seventeenth century reading-desk, which shows some enrichments of the period.

The cornices are marvellously rich and present three rows of exquisite running ornament, divided by beads which are themselves most ingeniously diversified without loss of profile.

The uppermost of the four beads is broken into a rich foliated scroll—deeply undercut (Plate CXXII); the next below is hollowed, twisted and pearly, forming a beautiful object, and the last and lowest is a hollow twisted continuous scroll. Both crestings remain, and are of superb character. The diversity of enrichments on the vaulting panels is exemplified in the illustrations given (Plates XCVIB, CIXB, CXXII).

There is a magnificent enriched ceiling in the east bay of nave over the former roodloft. (Plate CIV A). The church has been badly restored, and the chancel arch reconstructed in an unsightly and incongruous manner, thus introducing an element of discordance much to be regretted.

(2) A parclose of good design, corresponding in date to the screen.

The pulpit is a modern one in stone, of very poor design. The church is celebrated for its bench-ends, which are extremely fine, probably dating from early in the sixteenth century.

*Exeter Dioc. Arch. Soc. Trans.*, 1887, p. 6; S. Baring Gould's "Book of the West," I, p. 99; *Ecclesiologist*, XXVIII, p. 308. Compare Marwood, Poltimore, Atherington.

**LEW NORTH** (St. Thomas à Becket). A roodscreen extends across nave and aisles, but the lower part only remains, all above the transom having been sawn off before 1882. The work is of massive and good character of the customary fifteenth-century type. The upper part was probably very rich. There are fine bench-ends, dated 1537.

Lysons' "Devon," p. 327.

**LEW TRENCHARD** (Coryton). (1) The old roodscreen, which extended across nave and north aisle, was removed and broken up in 1833 by the grandfather of the Rev. S. Baring Gould, who, when a boy, rescued from the wood heap sufficient of the framework and enrichments to make a reconstruction possible.

This was effected in 1899, the screen, with its vaulting and cornices east and west, being replaced in the nave and a carved and illuminated roodloft gallery added, the panels filled with paintings of saints and scenes from New Testament history (Fig. 106); the latter, in broad panels alternating with narrow niche-like divisions in which the saints of local repute, are depicted. The canopy-work is very rich and delicate, and the whole is surmounted by a tall and finely wrought cresting. The pier-casings shown in the drawing have not yet been added.

The general design of the loft is similar to that of Atherington.

*Trans. Devon. Assoc.*, 1902. Measured drawings by F. Bligh Bond (Fig. 106).

A pulpit of carved oak, designed in accordance with ancient Devonshire models, stands beneath the screen, at the south-west corner. It bears a strong resemblance to those of Kenton and Launceston.

(2) There is a parclose on the north side of chancel, installed about 1903, in dark oak, and the chancel-stalls, which have been since completed, are designed in harmony, but contain a number of very choice panels of French or Flemish origin, whilst two of the quaint poppy-heads are antique.

The church contains many ancient benches ; some of the ends being fine and deeply cut.

**LITTLEHAM** (St. Swithin, near Bideford). The old screen was removed many years ago, and fragments of it were met with in 1892 in the course of restoration.

The present screen and roodloft are a new construction, following the general arrangement and detail of those at Patricio, Monmouthshire. Although differing widely from the local type, the work is interesting from its faithful adherence to the old-time arrangements.

The roodloft is filled in above by a partition or "tympanum" of diapered and illuminated boarding, a feature now rare, but probably of frequent occurrence before the era of "restoration" swept them away. The screen extends across nave and south aisle. The latter section is of a rather different design in the lower part, though the gallery and cornices are uniform and continuous. There is no "tympanum" to this portion.

The church is celebrated for its benches, which are of the most interesting eighteenth century type, having rich Renaissance fillings of grotesque heads, etc., and evincing the utmost skill, delicacy and imagination in their design.

Baring Gould's "Book of the West," I, 133.

**LITTLEHAM-CUM-EXMOUTH** (SS. Margaret and Andrew). (1) The roodscreen is of early and interesting type, the traceried light having the Perpendicular character with shields introduced, but the lower panels exhibiting some very varied and graceful designs of a more varied and less restrained type, comparable to some Somerset examples, as, e.g., Lydeard St. Lawrence, Bishop's Lydeard, and Wiveliscombe. Though there is a tendency to curvilinear forms in this work, it is largely English in feeling.

The affinity to West-Somerset work is also shown in the design of the lower panels of the doors (Plate CXXVc), and one of the other compartments which is like those at Dunster (a type not usual in Devon). The cornice-bands are deeply undercut, giving great richness of effect. Stafford's and Wake's knots are to be seen on the screen, suggestive of an early fifteenth century date, which the general character would seem to render probable ; but since the knots may be merely decorative, this date cannot be argued with certainty, and some of the work in the lower panels look later. The screen has been much spoilt by a cheap and injudicious restoration in 1886, the vaulting being of the flimsiest nature. The doors to the aisle are missing.

(2) Parclose to north-aisle chapel, unvaulted, but having linen-panels in lower portion and a singularly delicate band of carving over.

*Exeter Dioc. Arch. Soc. Trans.*, 1887, p. 93 ; S. Baring Gould's "Book of the West," I, 78.

Benches and pulpits are modern, of oak, and moderately well designed.

**LUSTLEIGH** (St. John Baptist) (Plate XLVIA). This screen, which as regards detail is of the same highly enriched order as that at Bridford, is yet quite unique, being probably a post-Reformation screen, and not intended to support any roodloft. Much of the detail is Renaissance in character. A comparison of the detail with that of Bridford screen is instructive, and shows very clearly that the Lustleigh screen is a later and coarser copy of the other. Bridford is, of course, pre-Reformation work, said to date from 1508, though it may very well be later. But the finish is altogether superior to that of the Lustleigh detail, which might almost be a Jacobean imitation, so crude is it in some respects (compare Plates CVIIA and B). Both screens bear pomegranates of Aragon, which proves that that of Bridford at least cannot be later than 1527. That of Lustleigh may possibly be of Marian date, which would explain the pomegranates.

#### LUSTLEIGH

Screen across nave and aisle.

On west face on the panels, small sculptured figures—probably of the apostles and prophets.  
C. Worthy's "Devonshire Parishes," II, 190.

**LUPPITT** (St. Mary). The remains of a stone chancel screen, and another which formerly stood across the north transept (now both removed), are built into the mantelpieces of houses near the church.

**LYDFORD.** A roodscreen, which has been designed to reproduce as nearly as possible the proportions of the old one (now destroyed), and exhibiting detail adapted from the best local screenwork, was placed in this church in 1904 as a memorial to the late Daniel Radford, J.P., by his children. A reproduction of the measured drawing is given (Fig. 109).

The gates are carved, but up to the present time have not been hung, owing to a technicality in the Diocesan regulations. It is hoped, however, that this objection will ultimately be overcome, as for practical reasons, in a tourist-ridden district, gates are desirable to preserve the chancel from constant incursions.

Design by F. Bligh Bond.

**MALBOROUGH.** (1) A fine roodscreen, which until late years spanned the width of this magnificent church, was removed and to a great extent destroyed by a clergyman, who would appear to have regarded the monuments of our forefathers' piety with contempt, and all that now remains of the screen is a section comprising three bays, fitted as a parclose, in each of the extreme eastern bays north and south of the chancel. These exhibit a very good Perpendicular character, and retain some excellent vine-leaf enrichment, though all vaulting is gone. A singular feature is noticeable in this church in the large openings for access to the roodloft, pierced in the walls north and south of nave, showing that the loft must have extended right across the church.

(2) Two original parclose screens, of plain Perpendicular character without cornice enrichments, occupying the two bays north and south of chancel, adjoining the above-mentioned ones on the west.

S. Baring Gould's "Book of the West," I, p. 340.

**MAMHEAD** (St. Thomas). A small portion of the lower section of the screen remains, separating the Newman family pew from the nave. It exhibits figures of five of the apostles, painted on the panels.

#### MAMHEAD

*Five panels of screen, now between nave and the Mamhead House pew—*

- |                |  |                             |
|----------------|--|-----------------------------|
| 1. St. Peter.  |  | 4. St. John the Evangelist. |
| 2. St. Paul.   |  | 5. St. James Major.         |
| 3. St. Andrew. |  |                             |

C. E. Keyser, *Archæologia*, LVI; Oliver's "Eccl. Antiq. of Devon," III, p. 75.

PLATE CIII  
DETAIL IN PARCLOSE SCREENS  
HOLBETON CHURCH







FIG. 108

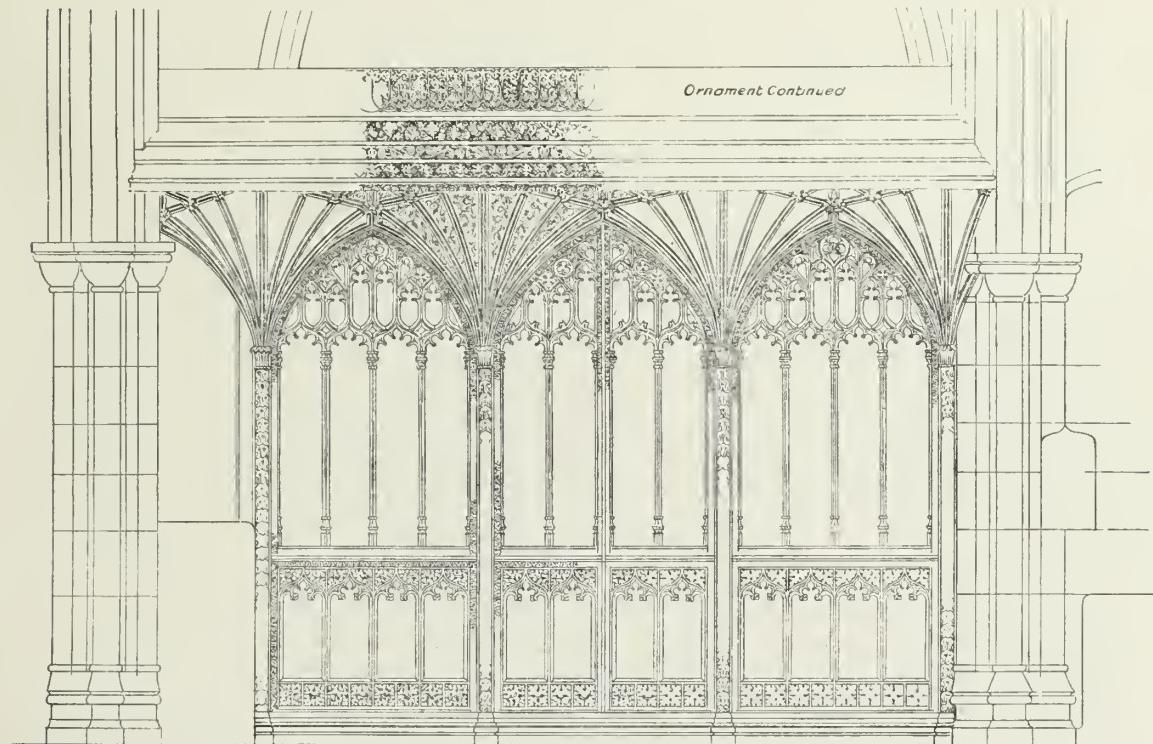


FIG. 109

**MANATON (St. Winifred the Abbess).** The roodscreen is very fine and perfect, and whilst tending a little to formality in type, nevertheless contains much interesting detail. It is probably of late fifteenth century date—*circa* 1490. The Tudor rose is to be seen upon it, and the lights are said by Worthy (“Ashburton,” p. 74-76), to show the fleur-de-lys as an ornament in their border. A remarkable feature of this screen is the central doorway, around which appears a series of little figures of the Apostles, under canopies, as at Kenton and North Bovey, forming a continuous border. The screen extends across nave and aisles, comprising eleven bays, retaining the doors, and the whole exhibits ancient colour and gilding.

The lower panels retain a fine series of saints’ figures, a complete list of which is given below. The faces, however, have all been obliterated.

The fan-vaulting is modern, so is the top cresting, which is rather stiff in design; but the cornice enrichments are original work, and of excellent character, there being two tiers of hollow carved ornament, the upper a very bold and fine example in which the vine-leaf is ribbed and veined in a beautiful manner, like that of South Pool (Plate CXVIIA). (N.B. An earlier and less refined model may be seen at Stoke-in-Teignhead.)

The restoration of this screen, though well intended, cannot be judged an entire success. It took place in 1890, and in the course of it some of the old painted panels disappeared, or were altered in position.

C. E. Keyser, *Archæologia*, LVI; *Exeter Dioc. Arch. Soc. Trans.*, 1850, IV, p. 164; *ibid.*, 2nd series, II, p. 96; C. Worthy’s “Ashburton,” p. 76; Worth’s “Tourist’s Guide to Devon,” p. 77; S. Baring Gould’s “Dartmoor,” p. 171; S. Baring Gould’s “Book of the West,” I, 242; S. Kensington List of painted screens.

#### MANATON

##### LIST OF PANEL PAINTINGS

###### Across north aisle—

Two first compartments new.

###### Then—

1. St. Helen.
2. Half a figure.
3. St. Blaise.
4. Not decipherable.

SS. Cosmos and Dorothy are said to have been portrayed here.

###### On main chancel screen—

1. St. Ursula.
2. A Bishop (? Nicholas).
3. St. Jude.
4. St. Andrew.
5. St. Matthew. (?)
6. St. James Major.
7. St. Bartholomew.
8. St. Paul.

###### On the doors—

1. St. Gregory.
2. St. Jerome.
3. St. Augustine.
4. St. Ambrose.

###### Then—

1. St. Peter.
2. St. Thomas.
3. St. Philip.
4. St. Simon.
5. St. James Minor (?)
6. St. John the Evangelist.
7. St. John the Baptist.
8. St. Barbara.

###### On screen across south aisle—

1. } Blank.
2. } Blank.
3. St. Apollonia.
4. The Blessed Virgin and Child.

###### On the doors—

1. } Blank.
2. } Blank.
3. St. Lawrence.
4. St. Mary Magdalene.

###### Then—

1. }
  2. }
  3. }
  4. St. Margaret.
- SS. Catherine and George are said to have been portrayed here.

**MARHAMCHURCH.** The lower part of a screen is standing in the chancel-opening, but the antiquity seems doubtful. It is in a measure connected with the pulpit, a handsome structure of Jacobean type, with a magnificent sounding-board, ornamented with arabesques and pendants.

**MARLDON.** (1) The chancel screen, which was of freestone, was removed early in the nineteenth century. Parts are said to have been built into the walls of the church ; others are still stored in the parvise over the south porch. These fragments are of a very beautiful and refined character.

In 1887 there was some intention of effecting a restoration (*vide Exeter Dioc. Arch. Trans.*). The reconstruction of so beautiful a work (almost a rival to the south chapel screen at Paignton) is eminently desirable, especially as so few remain of the stone screens in Devonshire.

(2) There remain in this church two quasi-screens of monumental character, dating from the late fifteenth or early sixteenth century—projecting to the westward of the columns north and south of the chancel-limit, to which they are attached.

That on the north retains a recumbent figure about half life-size—the effigy of a knight.

*Exeter Dioc. Arch. Soc. Trans.*, 1887, p. 77.

**MARTINHOE.** The lower part of a chancel screen, exhibiting some fairly good fifteenth century detail, is shown as an illustration in the 1875 volume of the *Exeter Diocesan Architectural Society's Transactions* (2nd series, Part II). In the text (p. 35) of the same volume the painted and carved compartment of the ceiling over the roodscreen "formerly existing in all churches about here" is noted. (Compare LAPFORD, HENNOCK, KINGSNYMPTON, etc.)

**MARY TAVY.** The roodscreen is modern, but worthy of note as it conforms to ancient models. It is vaulted and has good cornices and traceried arcades of the usual "Perpendicular" type. The execution of the detail is a little rough, but the general effect is pleasing.

The rood with its figures rises from it, but there is no loft.

**MARWOOD** (Plate XVA). The chancel division of the old roodscreen was destroyed by a former incumbent early in the last century, but there still remains a section of three bays spanning the north aisle, and this retains the ancient gallery-back, or east balcony, which consists of a series of panels filled with carvings in low relief, of late and curious character.

The west gallery-front was removed a little more than fifty years ago, by order of the Vicar, as it had fallen into a dilapidated state.

Mr. Worth, of Marwood, who removed it, says it was richly carved with images, but not coloured. All the panels were carved. The fragments were put away under the tower, but nothing now remains.

This front was standing in 1852, and is noted in the *Exeter Diocesan Transactions* for that year, p. 75.

The screen itself is of the finest and most delicate type of carving, and has a good deal of Renaissance detail, the fillings of the vault being comparable to those at Lapford, Atherington, etc. (Plate CIXA and CXIXB). The doors have lower panels richly carved, bearing the inscription, "Sr. J. Brapaul, P'son of Merewode" (Plate CXXVB). Sir John Brapal was Rector in 1520, which would be about the date of the screen.

*Exeter Dioc. Arch. Soc. Trans.*, 1852, p. 75; *ibid.*, 1870, p. 96; *Trans. Devon Assoc.*, 1902 (illustration of east side).

The church has been lately restored, the old horse-box pewing, which formerly blocked the front of the screen, having been removed, and chairs substituted, thus enabling Mr. Crossley to take his excellent photograph of the door panels.

The screen has been repaired and oiled, so that it now presents a rich brown colour. Unfortunately the carved eastern balcony of the screen is now blocked by a new organ, and a

new bressummer has been supplied, which is described as rather incongruous in appearance. The heads of the clustered shafts on the west side of screen, which were missing a few years ago, are now filled with blocks, ready for the carver. They formerly showed angels' figures like those at Atherington (Plate CXXIIIA).

**MARYCHURCH** (Torquay). Portions of the old roodscreen are preserved and also of a screen which formerly enclosed a pew. These were removed at the rebuilding of the church about forty-five years ago, and were refitted as a division between the chancel and the vestry, and also to divide the vestries for priest and choir.

They are of rather coarse type, probably early fifteenth century in date, and are uncoloured.

**MARISTOW** (St. Mary). A small section of the screen, which for many years past inclosed the huge Grecian monument in the north chapel of the chancel, is now relegated to the tower arch. It is of commonplace Perpendicular character, with inferior detail, and is painted brown.

This church was built in 1524, and the screen is therefore no earlier than that date.

**MEAVY** (St. Peter). In a report which was made early in the nineteenth century it is stated that the screen was then standing. The date of this report has been given as 1840, but this can scarcely be correct, as Rev. W. A. G. Gray, who was Rector from 1878 to 1894, says it is quite certain that no one living in Meavy in '78 had ever seen the screen. Rev. John Abbot, who was Rector all through the '40's, knew nothing of it, as appears by the records he has left—neither does Lysons mention it.

The report above-mentioned states that "The screen is very good, but the groining missing. Its former existence only kept in remembrance by some mutilated fragments of soffit panels, and enrichments, nailed to the naked spandrels. All is painted white."

**MEMBURY** (St. John Baptist). There is an old oak screen dividing the nave from the "Yarty" aisle. White's "Devonshire."

**MILTON DAMEREL.** Fragments of the old screen are said to have been incorporated in the altar-table. The chancel screen is modern.

**MILTON, SOUTH.** (1) A very beautiful little screen of Perpendicular character spans the nave and north aisle. Its vaulting is missing, but in other respects it is well preserved. It bears on the lower panels a series of paintings. They are in white, on black grounds. The screen is of eight divisions, five to nave, and three to north aisle. The nave-arcade is pierced overhead for access between the central and north sections of the loft, as at Malborough, etc. There is a very curious squint or hagioscope on the south side, double, and divided by a rough sort of pier.

The old Tables of the Law, with figures of Moses and Aaron, formerly upon a partition over the screen, are now attached to the south wall of the church.

S. Baring Gould's "Book of the West," I, 340.

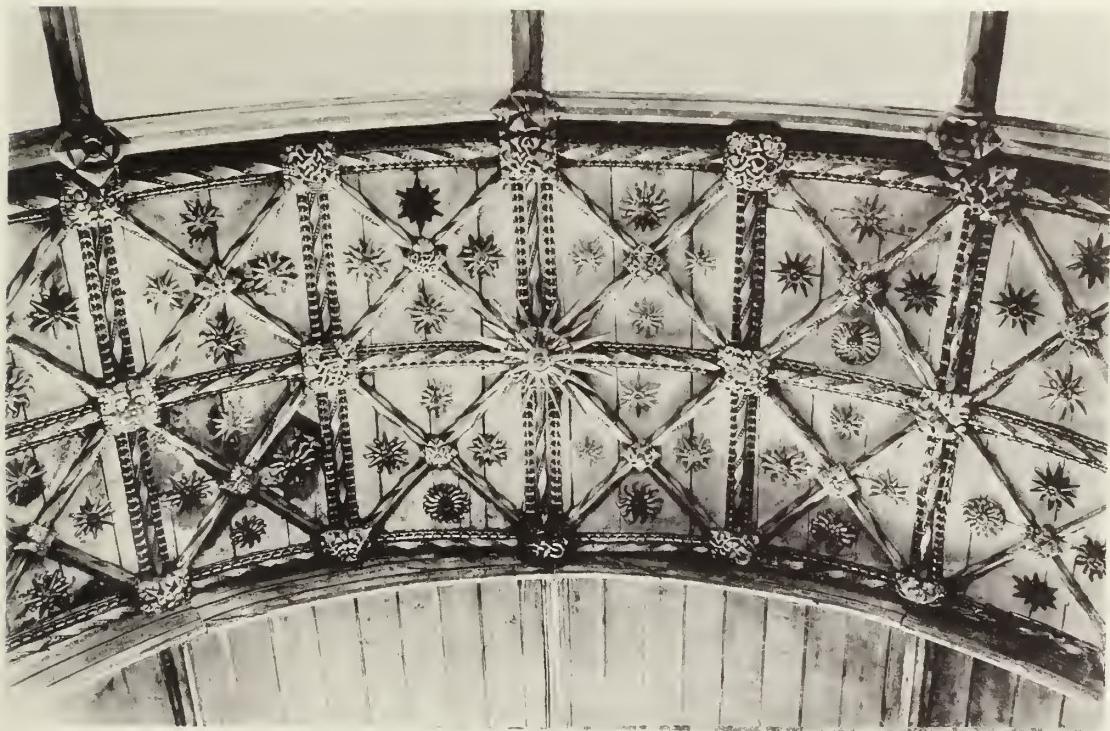
(2) A parclose screen of remarkable design, with tracery almost geometric Decorated in character, and suggestive of early date, though probably later than it looks.

## PLATE CIV

CANOPIES OF HONOUR TO THE ROOD  
IN NAVE CEILINGS OF DEVONSHIRE CHURCHES



(A) LAPFORD



(B) HENNOCK



MILTON, SOUTH  
LIST OF PANEL PAINTINGS

*Across north aisle, from north—*

1. St. Apollonia.
2. St. Margaret.
3. St. Catherine.
4. St. Mary Magdalene.

*On the doors—*

1. A female, no visible emblem.
2. A male saint, do. do.
3. } New.
4. }

*Then—*

1. A royal male saint.
2. }
3. } Figures turned towards him in attitude
4. } of adoration.

*On main chancel screen—*

1. Male figure.
2. Do. with ermine cape.
3. St. Thomas or Matthew.
4. St. Jude.
5. St. James Minor.
6. St. Matthew or James Major.
7. St. John the Evangelist.
8. St. Peter.

*The doors are new.*

*Then—*

1. St. Paul.
2. St. Andrew (?)
3. An Apostle.
4. St. Bartholomew.
5. An Apostle.
6. St. Simon.
7. (?)
8. A king.

**MOLLAND.** This quaint old church, which at a recent date remained "unrestored," retains a very curious and late example of the complete chancel-enclosure of the Post-Reformation type (Fig. 82). A quasi-screen, consisting of a central doorway with low folding gates and having an open framework on either side, is surmounted by a plastered "tympanum" filling the whole height of the chancel-opening, and exhibiting upon its western face the Ten Commandments on two large tablets, with a panel between bearing the royal arms, and above it, on a demi-lune, the names of I. Mogridge, Churchwarden, and Rowlands, painter, with the date 1808.

A true "three-decker" pulpit may be seen in this church.

**MOLTON NORTH (All Saints).** (1) The roodscreen remains to nave and both aisles, and contains some excellent work of the regular Perpendicular type, the fenestrations being well proportioned and filled with substantial tracery. The lower panels have tracery heads of cinquefoiled ogee type, with simple tracery spandrels.

A carved scroll surrounds the lights. The central doors are missing. Unfortunately also the vaulting and cornices have entirely disappeared, but there is a good deal of rich work in the cornice of the north parclose, and in the whole make-up of the south parclose, which serve to indicate what the character of these cornices were likely to have been. There is a curious projection of semi-hexagonal form on the west side of the screen (in its lower part) at the extreme south end, which appears to be intended as a pedestal for a statue.

(2) The north parclose is an original work of excellent Perpendicular character, having two rows of good enrichments in its head which seem to have been added later, and may be from the roodscreen.

(3) A south parclose screen, made up of fragments of screenwork of an interesting nature. It contains a range of beautifully-wrought foliated canopies rising in graceful outlines over trefoiled archlets, and enriched with finely-carved crockets and three-leaved finials. Each canopy occupies the centre of a pierced panel, with pointed trefoiled head, and these are divided by crocketed pinnacles.

The cornice is composed of a beautiful cresting, reversed, the leaves terminating on a twisted bead, and being very well cut. Above is a running ornament of choice design.

The canopy work looks as if it had originally come from the roodloft gallery-front, where such work is usual, and they would have formed the heads of a range of niches for statuettes, just like those still existing upon the pulpit, but would have been grouped to form projecting canopies, instead of being in flat series, as they are now disposed. Below the sill, on the south side are some old carved panels which also appear from their shape and general character, to have been part of the roodloft.

(4.) The pulpit is a marvellous piece of work, and one of the finest in the county, having its canopied niches, carved cornice, vertical scrolls, etc., perfectly—only the original figures missing, and these are replaced by some very fair modern ones. The stem of the pulpit, with its four tiers of enrichments, is very beautiful. The early Hanoverian sounding-board with its fine inlaid and richly-carved cornice and soffit, will repay careful examination. There is also some very remarkable oak panelling around the sanctuary walls, of late seventeenth century date, richly carved in every detail, and equally worthy of note.

**MONKLEIGH (St. George).** The eastern end of the south aisle is enclosed by a very beautiful screen with late rich detail, superbly carved (Plate XLVI). It comprises a main section of five bays extending across the aisle, with a short return piece to meet the pier to the eastward, at the north end. The screen is stated to have been removed from its original position, and probably a portion of the return screen has disappeared. The enclosure is now completed with a very poor modern screen by an Exeter architect.

The old screen has arcaded lights of four compartments each, richly traceried, and set in rectangular frames, with splendid "bossy" spandrels of pierced carving (Plate CXA) well diversified. The running ornaments upon the head of the screen do not seem to be in their original place, but are very likely additions rescued from the chancel screen of this church at its demolition.

The arms of St. Leger, Butler, Rochford, Stapledon, Hankford, Knyvett, Clifton, and other families, are to be found upon the Monkleigh screen.

*Exeter Dioc. Arch. Soc. Trans.*, 1894, p. 75 ; White's "Devonshire," 1890 edition.

**MORCHARD BISHOP (St. Mary).** A portion of the old roodscreen, said to be finely carved, and of a type similar to that at Lapford, with Renaissance detail, has been erected in the tower archway. There is a good deal of the old panelling lining the walls of the tower.

**MORETONHAMPSTEAD.** The roodscreen was taken down in 1857 ; part removed to Powderham Castle, where it is possible that some remains still exist, and part to Whitchurch (Tavistock), where it occupies the north-aisle opening next the chancel.

The work is of excellent Perpendicular character, and is illustrated in the Devon Association's *Transactions* for 1902. The vaulting has been replaced by carved spandrels of fairly good design. The scroll ornament is particularly good and bold.

S. Baring Gould's "Book of the West," I, 225 ; *Devon Gazette*, 23rd May, 1905.

The door of access to the roodloft was recently brought to light in the north wall ; the stairs in the turret continue to the roof. A second door has been found in the south wall from which access was gained to the roof. In the spandrels of the nave-arcade were openings for internal access between the several parts of the roodloft.

There is a modern roodscreen of fairly good character, the work of an Oxford architect ; erected a few years ago. It does not, however, completely realise the old Devonshire ideal in its type.

**MORWINSTOW.** (*See* CORNWALL Section.)

PLATE CV



HALBERTON, DEVON

North Parclose Screen (XIV Century detail)



**NEWTON ABBOT (St. Leonard).** The carved oak chancel screen and pulpit were sold by auction after the demolition of the church in 1836. (*See WOLBOROUGH.*)

**NEWTON (near Plymouth).** This church contains good parcloses screens.

Iliffe's "Guide to Devon."

**NORTHLEIGH.** (1) There is a chancel screen of three compartments, the openings wide and the arcades depressed, like those of Minehead and Dunster in Somerset. They contain tracery of the conventional Perpendicular pattern. The fan-vaulting remains on the west side, and is surmounted by a deep cresting only, the cornices having disappeared. The lower part of the screen exhibits the linenfold in its panels. Doors are missing.

(2) In the north aisle is a square-headed screen of three four-light divisions containing Perpendicular tracery, the doorway being on south side. There are good vine-leaf enrichments in the cornice. The screen seems obviously to have been a parcloses removed from its true position to fill a gap here.

(3) The cornices of the roodscreen, together with the bressummer of the loft, were removed some years ago, and were for some time built into a cottage. Within recent years this, and another member, with painted and gilt enrichments, also said to have come from Northleigh Church, have been recovered by Rev. W. H. B. Proby, and restored to religious uses in his chapel of St. John Baptist, Pottle Lake (Colyton), which is used for Anglican and "Catholic Apostolic" services. Part is used as a retable, and part as an altar-rail. There is also a small section of carved ornament in the prayer-desk, but the largest section, viz., the old beam with a good deal of its ornament still attached, has been refixed as a roodscreen.

(4) Northleigh church contains some very good old bench-ends of square form, with deep scrolled borders, and sunk traceried faces: also a fine Jacobean pulpit.

**OGWELL, EAST (St. Bartholomew).** A portion of the old chancel screen remains, a good deal mutilated. It is of early Perpendicular type and contains some unusual features, though how far these may be original seems a little doubtful.

The screen is of the square-headed type, with the arch-form appearing in the tracery, within pierced traceried spandrels beneath a horizontal head. The frame is heavily moulded, and studded with carved bosses at intervals. The lower panels have traceried heads of unusual design and flamboyant wheels at base. These panels are said to have been painted. The doorway is open, the head cusped like the parcloses at Feniton.

There is a fine broad enrichment in the cornice which is finished with a modern battlemented top. The roodloft doorways remain in the north wall. The floor of the church has been raised, and the screen lifted above its ancient level.

*Exeter Dioc. Arch. Soc. Trans.*, 1887, p. 77; *ibid.*, 1899, p. 31; Murray's "Handbook of Devonshire" (Introduction); S. Kensington list of painted screens.

**OKEHAMPTON.** (*See SOURTON.*)

**OTTERY (St. Mary).** (1) A stone screen to the lady chapel with double arcade, supporting an organ-loft or gallery, reconstructed in recent years; the upper part was in 1842 in a dilapidated state, and all view of the chapel was then excluded by a partition of lath and plaster filling the arch.

The east side of gallery was surmounted by a parapet of open quatrefoil work, apparently of more recent date. This appears to have been preserved in a subsequent restoration under Mr. Woodyer, architect, effected prior to 1852.

In the *Exeter Diocesan Transactions* for 1842 an account of this screen will be found (pp. 60, 61), and a plate is given, showing the west side in its mutilated state, with the remains of the canopy work of the gallery-front attached to the walls at the north and south extremities.

(2) and (3) Roodscreen and Pulpitum. Francis Bond says that there is documentary evidence of the former existence of two stone screens in this church—a pulpitum at the choir entrance, and a roodscreen to the west of it. Both, it is believed, had lofts. The fact is of peculiar interest from the rarity of such a combination in a parochial church.

(4) Altar screen. This was erected by Bishop Grandison, or Bishop Courtenay (1479-1488), whose arms, with Bishop Grandison's, were discovered among the fragments in 1829.

Appearances indicated that the mutilation had taken place in compliance with the original injunctions of Edward VI or by order of Elizabeth's commissioners in 1561. All projections were removed, but the fragments retained brilliant colour, and the cramps for images remained.

The altar has been removed, and the Commandments painted over on a smooth surface, and above the arms of Charles II, with date 1660 (the year of Restoration), and appropriate Scriptural references (2 Kings xiv. 5). Under these arms were others, probably those of James I or Charles I, defaced during the Commonwealth. This screen was restored by the parishioners shortly before 1842, but there is a poverty in the execution which makes it evident that this is not an actual restoration on the old lines.

(5) Other remains of screenwork exist in this church, including two fairly good oak parcloses with doors, being part of some ancient screens brought from the back of one of the galleries early in the nineteenth century. The work is said to be of the fourteenth century, and is bold and masculine.

*Ecclesiologist*, XIII, pp. 81, 83; *Exeter Dioc. Arch. Soc. Trans.*, I, pp. 34, 61; *ibid.*, IV, p. 203; 1545 Inventory; *Devon Assoc. Trans.*, 1902, mention the three organs.

**PAIGNTON (St. John Baptist).** (1) The remains of a roodscreen, sawn off down to the level of the transom, are mentioned in the *Exeter Diocesan Transactions* for 1870, p. 96.

Apparently nothing of this remained at a later date, as the roodscreen now standing in the church appears entirely new. This screen is of oak and is a perfect reproduction of the best and most characteristic Devonshire screenwork, realising equally in its proportions and detail its time-honoured and traditional features. There are five arcaded lights to the nave, including doors, and three to the north aisle. These remind one of Kentisbere—than which there could be no better model. The fan-vaulting is well conceived and carried out, and the cornices with their exquisitely wrought enrichments recall those of Kenton. The top cresting is tall and bold, like that of Chawleigh. This screen is the work of Herbert Read of Exeter, and merits high praise.

(2) A parclose screen of good design fills the arch on north side of chancel. The roodloft is approached by a staircase in the north-aisle wall.

(3) There is a very beautiful, but sadly-mutilated screen of freestone, having a monumental character, and forming the enclosure to the Kirkham Chapel in the South Transept (Plate XIV).

This was erected, about 1526, by the Kirkhams of Blagdon. It is elaborately canopied, the interior ceiling being traceried in a delicate and lace-like manner, and enriched with beautiful pendants (*vide* Plate XVI B). In the illustration will also be seen the exquisite vine-leaf enrichment whose fragile beauty is a masterpiece of execution.

The sculptured panels in the cheeks of the recesses are noteworthy, and one of them shows the legend of St. Gregory's Mass, but the whole work is a mass of fine and most beautiful detail,

quite astonishing in its profusion. Subjects from the Old Testament are carved in the hollows of the mouldings, such as the Sacrifice of Isaac, and Samson carrying the gates of Gaza.

*Exeter Dioc. Arch. Soc. Trans.*, VI, Part III (illustration); *Country Life*, 12th Jan., 1907 (illustration).

The pulpit is of stone, of the fifteenth or early sixteenth century, remarkably fine, with bold rolls of foliage at angles, and canopied niches between. It retains some ancient sculpture in the panels, including a Crucifixion group, with coloured devices as well.

**PANCRASWYKE** (St. Pancras). The fine screen, once standing in this church, is said to have been removed to a neighbouring one.

**PARRACOMBE** (St. Helen). In the old church, now used as a mortuary chapel, is an interesting screen of the earlier type, similar to that in the nave at Atherington, and consisting of narrow rectangular lights containing tracery. A feature of peculiar interest is the tympanum filling the chancel arch over the screen, and displaying on the western face the arms of one of the Georges, with the Tables of the Law below; to the right the Lord's Prayer, to the left the Creed, and texts in the spandrels above same. About 1780 the rood-beam, it was said, was existing, and was then cut up for the purpose of making bench-ends, but the church has been untouched since that date.

*Devon Assoc. Trans.*, 1902.

**PETER TAVY.** (1) Two portions of the old roodscreen remain, consisting of the lower panels, and exhibiting excellent detail. These retain eight figure paintings of apostles, and four more were in existence in 1852. The remains are preserved in the chancel.

(2) A tower screen, with heraldic grotesques and other good carving, constructed from the remains of a manorial pew of Tudor date (Drake and Cole were local families), which was demolished some years since.

C. Worthy's "Devonshire Parishes," I, 153: *Exeter Dioc. Arch. Soc. Trans.*, 1852, p. 171.

#### PETER TAVY

##### LIST OF PANEL PAINTINGS

*Two portions of the screen, within the altar-rails.*

*On one—*

1. St. Matthew.
2. St. John the Evangelist.
3. St. James Major (?)
4. St. Bartholomew (?)

*On the other—*

1. St. Simon.
2. St. Thomas (?)
3. St. James Minor.
4. St. Andrew.

Figures of SS. Peter, Joseph, Mary Magdalene and Paul mentioned in *Trans. of the Exeter Dioc. Arch. Soc.*, IV, 171.

St. Philip is also mentioned.

**PETHERWIN, NORTH.** (1) One-third of the lower part of the roodscreen remains: it is unpainted.

(2) Two parcloses, also unpainted, are standing in the church. Their date is said to be about 1530. (Monuments to Yeo and Seacombe families.)

**PEYHEMBURY** (St. Mary). (1) A fine roodscreen to nave and north aisle, of ten bays, well preserved, retaining its vaulting and triple cornice enrichments, which are of a fine and delicate character. The doors remain, and in addition to the rood-loft stairs in north wall, the gangway through the spandrel of the arcade may here be seen.

The screen is of unusual Perpendicular type, but distinguished by certain superiority of detail, and by the thickened central mullion, as at Burrlington, Hartland, etc. It has been rather over-restored, and the cornice is over-weighted by the addition of a modern cresting and several very stiff mouldings.

The screen is painted and gilt, and shows the Bourchier knot and the arms of Courtenay, Ferrers, and Malherbe. The date is said to be 1450. The lower panels once exhibited a series of saints' figures, but these have been painted over with brown paint.

(2) A parclose screen, modern, but of excellent design, now encloses the north chapel. There is a canopy of honour in the ceiling over the roodloft (much restored). The bench-ends are ancient and very fine.

*Exeter Dioc. Arch. Soc. Trans.*, 1863, pp. 13, 14; Polwhele's "Devon," II, 268; Murray's "Handbook of Devonshire"; *Ecclesiologist*, XXVIII, p. 308.

**PILTON (St. Mary).** (1) A fine roodscreen of the fan-vaulted type, but minus its vaulting, spans the church (nave and south aisle). It is in a terribly dilapidated state, and is said to have been relegated for many years to a vault (Plate LXXXVIA and Fig. 110).

The work is of a rare type, exhibiting a mixture of Perpendicular and florid Decorated forms. Many of the features are suggestive of early date, such as the character of the tracery in the lights, which is without the fifteenth century bead to the nosing; the design of the tracery itself and that of the heads of the lower panels (which have a distinctive Decorated form); the absence of a carved scroll in the hollows around the arcades; and the omission of the customary little caps and bases to the tracery mullions: all these features are indicative of an early date, and some of them point to a period preceding the full development of woodcraft.

These and other peculiarities, such as the triple-leaved foliations of the cusps and the flamboyant wheels in the tracery, constitute a general divergence of type which marks off this work from the others in Devon.

In spite of the disappearance of the vaulting, there are some of its more valuable features surviving in the traceried spandrels now attached to the flat surface of the screen. These all show variegated flamboyant forms. The cornice enrichments are nailed along over the head of the lights, minus their supporting beam, or parting beads, and these show a character more in line with the usual Devonshire work. The vine-leaf is here seen in a fairly-developed form, though the design is not quite so well "filled" as it is in the fully-developed examples, and in this respect it accords with specimens ranging from 1420 to 1450. The entire absence of any, even the smallest, trace of Renaissance feeling in the detail is a further point suggestive of a somewhat early date, and the shape of the shields in the lower panels is also more of the fourteenth century order, their sides having the simple curve.

Along the top of the screen,<sup>1</sup> and placed as a cresting is a row of canopy heads of good early type, with free foliations to crockets and finials, alternating with pinnacled standards, having some very curious and original crocketing on their heads. These features came without doubt from the ancient roodloft, and formed the heads of projecting niche-canopies, as at Kenton, Atherington, etc. (Plate LXXVIIIB).

The whole effect is one of great beauty, and the screen possesses a high value both in respect of its intrinsic qualities as a work of art, and its rarity of type.

(Compare BISHOP'S TAWTON screen.)

(2) The south parclose to the Chichester chapel is a beautiful work, quite distinct in detail to the other, and probably very much later. It has some very finely-carved spandrels, beautifully undercut (Plate CXB), two of which, containing an initial R, and a conventional pomegranate, are here illustrated. The cornice and cresting of this screen are singularly good. The screen is painted. There is also a north parclose, but it is scarcely so good as the other.

(3) There is a fine old stone pulpit, and a very good oak font-cover with a remarkable tester or canopy over it, having a fifteenth century cornice enrichment incorporated with a Jacobean composition.

<sup>1</sup> The late date to which this screen was ascribed in the *Devon Assoc. Trans.* for 1903 was given to the writer by a Devon antiquary, and has since been found irrelevant.

PLATE CVI



KENTON, S. DEVON

Parclose Screen



# PILTON CHURCH.

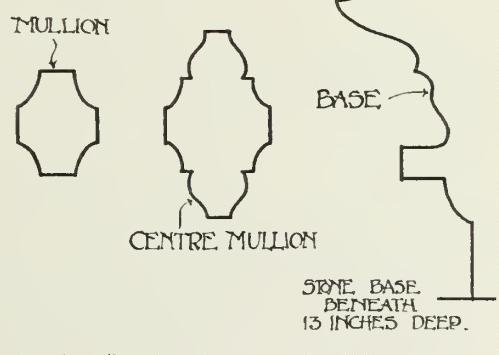
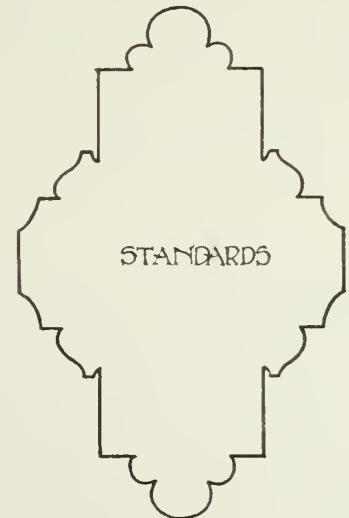
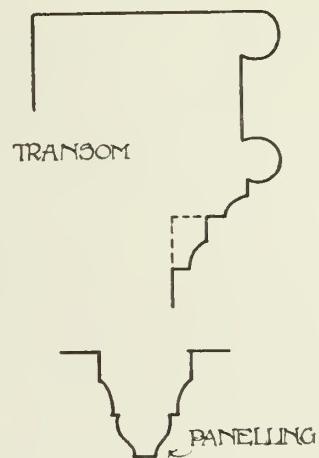
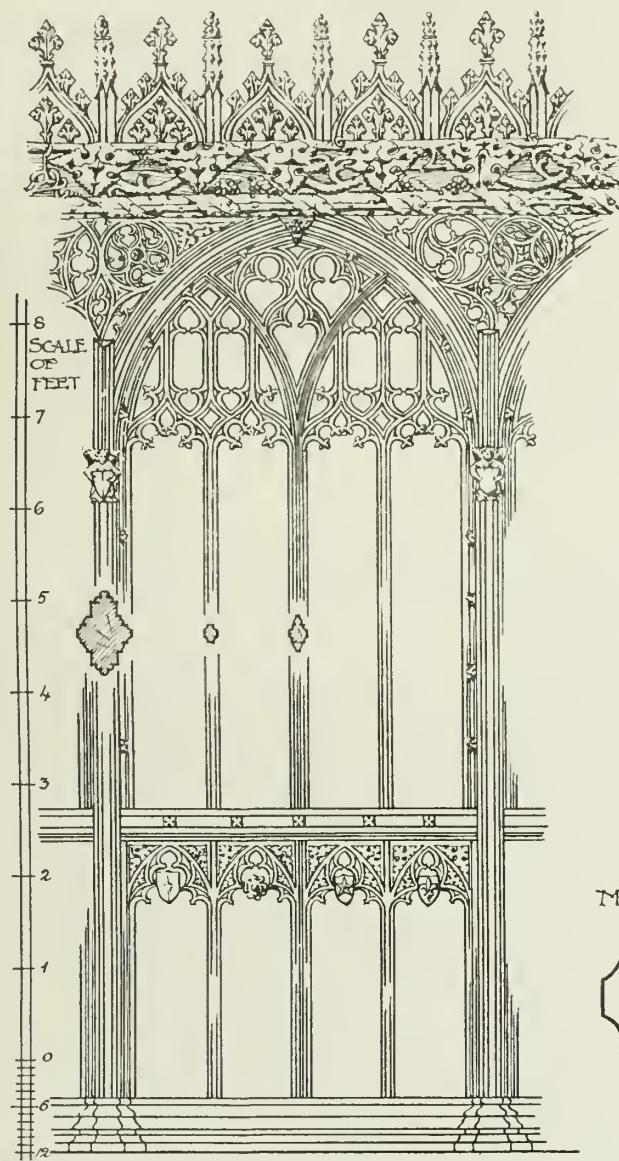


FIG. 110

**PINHOE (St. Michael).** A very perfect little roodscreen, of excellent Perpendicular work, singularly pleasing in its proportions, spans the nave and aisle. It is of eight bays, and retains its vaulting and cornices with their enrichments. These follow the pattern of Kentisbere. The top cresting is missing, but the lower or inverted cresting remains, and is of very fine and good design. Some restoration has been effected, and the chancel-opening has been modernised in a manner hardly in keeping with the old work. The woodwork appears now in its natural state, there being no paint visible. The openings are very low, but well proportioned.

Illustrated in *Trans. Devon Assoc.*, 1902; S. Kensington list of painted screens.

**PLYMSTOCK (St. Mary and All Saints).** There is a very handsome roodscreen here, of good Perpendicular work, the tracery being of the customary type. The screen is one of those formerly possessing figure-paintings on the panels.

The beams and gallery have been removed, and the cornice enrichments are nailed horizontally across the spandrel spaces between the lights, only the principal enrichment being complete, and this runs continuous above the lights.

There is a poor modern cresting, probably added at the so-called "restoration" in 1887.

There is a peculiarity in the bases of the lower panels, which exhibit a trefoil filling instead of the almost universal quatrefoil.

Murray's "Handbook of Devonshire" (Introduction); S. Kensington list of painted screens.

**PLYMTREE (St. John Baptist).** The screen is a very beautiful and characteristic specimen of the fan-vaulted Devonshire screen of the Perpendicular type, free from any admixture of foreign influence in the carving, and dating in all probability from shortly after 1470. The Rev. Edgar Hay thinks it probable that it was erected by Isabel, widow of Humphrey Stafford, Earl of Devon, who was beheaded in 1470. She was afterwards wife of Sir Thomas Bourchier, second son of Lord John Berners. The Bourchier knot appears on two bosses on the front of the screen and a particular variation of the Stafford knot incorporating an I or J is present, which is said to be her special badge. The screen does not fit the church, and has been shortened at the north end in order to go in. Its original home is not known, but it has been thought to have been removed from some abbey after the Dissolution (Plate LXXI).

The screen is in its original state, unrestored, but complete except for the gallery-fronts of the roodloft. It retains its ancient colour-decoration, and the series of saints' figures, of which a full list is given below, have enjoyed a considerable repute, being one of the most perfect sets remaining (Plate LXXII).

The cornices of the screen exhibit a triple row of hollow-carved enrichments, very similar to those of Kentisbere (compare Cornice sections, Plates CXIX, CXX, CXXI).

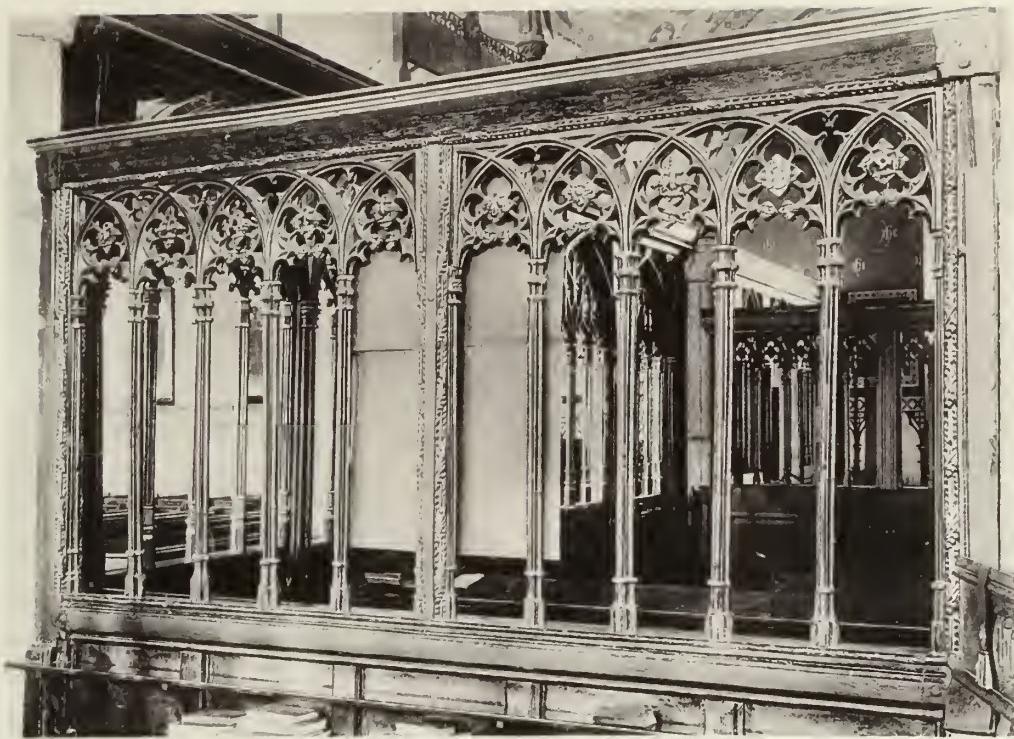
The points of similarity and difference are interesting, as it will be seen that the likeness lies chiefly in the general form, the contrast more in the fine detail and in the execution.

Kentisbere screen, though later, seems to show a quality by no means inferior to the other—indeed, the contrary is the fact.

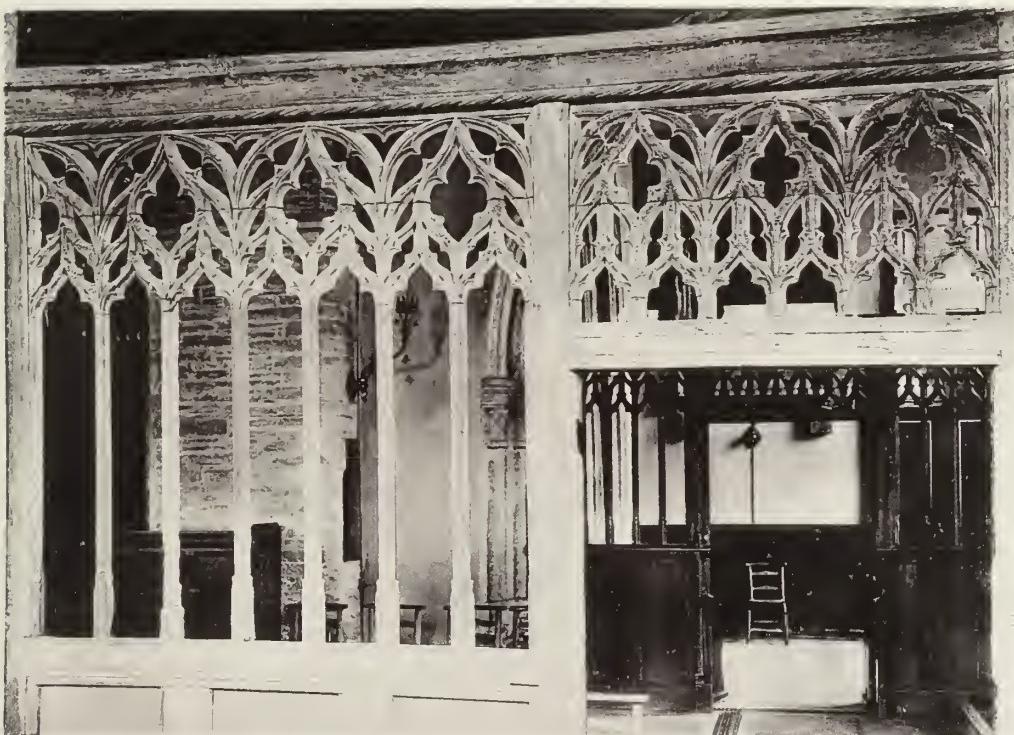
Usually the latter half of the fifteenth century is held to represent the high-water mark of the wood-carver's art in England, but although the sixteenth century work, in spite of its greater elaboration, often shows a falling-off in force and delicacy, we have notable exceptions in such instances as Marwood, Holbeton, Bradford, etc.

T. Mozley's "Henry VII," "Prince Arthur," and "Cardinal Morton," pp. 39, 40 (folio edn.), and pp. 147, 165 (quarto edn.); *Exeter Arch. Soc. Trans.*, 1854, p. 34, and 2nd series, II, p. 96; *Ecclesiologist*, XXVIII, p. 308 (XXV, new series); *Builder*, 1865, p. 212; Polwhele's "History of Devon," III, p. 264; Worth's "Tourist's Guide to North Devon," p. 82; *Archæologia*, LVI, p. 35.

PLATE CVII  
TYPES OF PARCLOSE SCREENWORK



(A) DODBROOKE: SOUTH PARCLOSE



(B) KINGSBIDGE: S. DEVON  
SOUTH PARCLOSE



## PLYMTREE

## LIST OF PANEL PAINTINGS

*On main chancel screen, from north—*

1. Half of St. John the Evangelist.
2. St. Anthony, Hermit.
3. St. Thomas, or St. Matthew.
4. Small portion of a figure.
5. St. James Major.
6. St. John the Baptist.
7. Our Blessed Lord—Risen.
8. St. John the Evangelist (half).

*On the doors—*

1. St. Gabriel.
2. The Blessed Virgin and Lily } The  
Pot. Annunciation
3. The Blessed Virgin. } The Salutation.
4. St. Elizabeth.

*Then—*

1. The Blessed Virgin and [ Child. } Forming the  
subject of the
2. } The Three Kings. Adoration of  
the Magi.
3. 4.
5. A bishop.
6. St. Catherine.
7. St. Roch.
8. An angel.

*On screen across south aisle—*

1. St. Margaret.
2. St. John the Baptist.
3. St. Mary Magdalene.
4. An unknown clerk.
5. St. Syth—Zita.
6. An Archbishop (St. Thomas of Canterbury).
7. St. Dorothy.
8. St. Michael and Satan.

*On the doors—*

1. St. Sidwell.
2. St. Sebastian.
3. St. Helen.
4. St. James Major.

*Then—*

1. St. Agnes.
2. St. Edward the Confessor.
3. St. Barbara.
4. St. Stephen.

**PLYMPTON (St. Maurice).** The roodscreen and parcloses were removed, probably early in the nineteenth century. Fragments discovered from time to time indicate that they were richly carved.

The sockets of a rood-beam were found in the upper part of each of the first pair of piers, west of the chancel.

*Exeter Dioc. Arch. Soc. Trans.*, 1854, p. 34.

A modern screen of good design, conforming to the local type, has been placed on the old plinth in the church in recent years, and in it some remains of the old screen have been incorporated.

**POLTIMORE (St. Mary).** The chancel screen possesses considerable interest, in spite of recent alterations. It retains its ancient tracery of Perpendicular type, with vaultings exhibiting some very beautiful detail of Renaissance character in the panels. These take the form of medallions, the borders being composed of a winding stem, from which there branch off various conventional leaves of beautiful design, quite of a late period (1520 or 1530) forming the fillings of the medallions (Plate XCIB).

The cornice contains excellent work, there being two orders of enrichment, similar to the two lower members of the cornices at Kentisbere and Plymtree, and the lower or inverted cresting is the same. There may have been, and very likely was, a third member above, but no trace now remains. The upper cresting is a clumsy and poor modern affair, part of a cheap and indifferent "restoration," which has caused the insertion of much uninteresting detail, in marked contrast to the old work, and conceived in an earlier style.

The screen originally stood westward of the transepts, and supported a loft running the entire depth of the crossing, in which was the manorial pew. When this was cleared away, the screen was placed across the chancel-opening, and does not fit its new position at all well, since the two extreme bays are masked by blank walling. There would have been originally a second screen here, marking the eastward limit of the loft, as in many "cross" churches of this type.

*Trans. Devon Assoc.*, 1902; *R.I.B.A. Journal*, Oct., 1904, Diagram sheet C, p. 57, No. 5.

POOL, SOUTH. (*See South Pool.*)

**PORTLEMOUTH** (St. Onolaus). The roodscreen remains to nave and aisles, and is of the Dartmouth type. The vaulting is missing, but a good many of the enrichments of the upper part survive, and are fixed to the spandrels of the arcade. The cornices and carved bosses are exceptionally good. The same beautiful veined leaf seen at South Pool is also found here. (Plate LXXXIVA).

The lower panels exhibit a fine series of figure paintings, a complete list of which is given below.

A slight attempt at restoration has been made, but much remains to be done to resuscitate the ancient glories of this beautiful work, now so sadly decayed.

Up to about 1875 a second beam with beautiful enrichment attached, lay along the top of the cornice, and the latter preserved its lower cresting and other members in far greater perfection, but the whole seems to have been smashed up and greatly impoverished since by the removal of several of the smaller members and the flattening of the projection. There can be no doubt that a reprehensible piece of vandalism has taken place here in the latter part of the nineteenth century.

C. E. Keyser's *Archæologia*, LVI ; photos in S. Kensington Museum ; coloured drawing by late Mr. J. H. Steinmetz ; S. Kensington list of painted screens.

## PORTLEMOUTH

## LIST OF PANEL PAINTINGS

*Screen across nave and aisles—*

The panels on the screens across the aisles are either brown painted over, or new.

*On main chancel screen from north—*

1. Half a male figure, not discernible.
2. Female saint, white robe, red cloak.
3. Male saint, holding a church (?) St. Onolaus).
4. St. Cornelius.
5. A Pope.
6. Sir John Schorne (?)
7. St. Mark (?)
8. St. John the Evangelist.

Photographs in the South Kensington Museum ; coloured picture by the late Mr. J. H. Steinmetz.

**POWDERHAM** (St. Clement). (1) Roodscreen of usual Perpendicular type to nave and aisle ; much mutilated and without its vaulting ; the spandrel-spaces filled with small pierced tracery panels of uniform character, probably including fragments of the old canopy work from the loft.

(2) In the church is a monument made up of portions of ornamental stone screenwork, a part of that which was turned out of Tiverton Church in the early part of the nineteenth century, and which was saved by the late Lord Devon. It is a good deal cut and altered, but retains some interesting detail.

**RATTERY.** (1) The roodscreen remains, and is said to exhibit some rather fine detail. It is of the same type as the screen at Ugborough, and that of South Brent was similar.

(2) The two parcloses screens also remain.

Illustrated in J. Stabb's "Some Old Devon Churches."

**REWE** (All Saints, or St. Mary). The chancel screen of five bays is of the "Exe Valley" type. It has lost its vaulting and its doors, has been much modernised, and has been painted and adorned with illuminated scrolls and texts. There are a set of excellent bench-ends here.

**RINGMORE (All Hallows).** Portions of the old roodscreen or roodloft are incorporated in the sedilia constructed about the middle of the nineteenth century; and a low screen was formed to the chancel (probably from the base of the old one) which was restored under the superintendence of the Rector in 1862.

*Church Builder*, I, p. 71.

**ROCKBEARE (St. Mary).** The chancel screen was cut down in 1793 to the level of the dado-rail, and is now fitted to the vestry and organ-chamber, together with a portion of the old Jacobean gallery, the remainder of which, together with the upper part of the screen, was removed to Rockbeare Court some years ago. The design of the screen is said to be identical with that of Pinhoe.

**ROSE ASH (St. Peter).** (1) A chancel screen of plain Perpendicular character stands in the nave. All the upper enrichments have disappeared but there remains some good detail in the lower panels, which are richly traceried, something after the manner of those at Littleham, Exmouth, but more like some of the Somerset work than what is usual in Devon. The lights have the thickened central mullion. They are very short and wide for their height. The tracery is a little peculiar. Until the restoration a few years ago a quaint old "Tympanum" bearing a painting, probably of early eighteenth century date, stood over the screen, filling the whole space above. It bore a symbolic device of the Eye of God in the centre with rays issuing forth—the border representing looped and festooned red curtains.

(2) The north-aisle continuation of the screen is gone, and was replaced, together with the parclose, in Jacobean times, by screens of interesting character, consisting of light balustrades upon bases of panel-work covered with shallow carvings of the period. The frieze exhibits a continuous series of painted texts, and the arms of King James, Anne his Queen, and Charles, Prince of Wales, surmount it.

*Trans. Devon Assoc.*, 1900, p. 221; "History of a North Devon Parish," by Rev. H. G. Southcomb, Rector.

There are some excellent modern bench-ends in this church, of the old traceried type, with good massive scroll borders, a model to restorers.

**SAMPFORD PEVERELL (St. John Baptist).** A screen of fifteenth century date is mentioned in Iliffe's "County Guide" as standing in this church. This is elsewhere spoken of as being of good quality.

The roodscreen, a rich and curious one, was removed about 1826. Old villagers in the last century remembered it, and spoke of its great beauty.

Lysons' "Magn. Britt." (Devon); Iliffe & Sons' "Gazetteer Guide to Devon" (Way-about Series, No. 15).

**SEATON.** Mr. W. H. Hamilton Rogers, F.S.A., stated to a friend of the writer's in 1903 that a number of pieces of old screenwork were at that date preserved in his old farmhouse at Bovey, and that they were so good as to be well worth re-construction, if possible. It appears that they comprised the upper portions of the old Bovey pew screen in Seaton Church, whence they were taken to the farmhouse, at the "restoration" (fatal word!).

They are said to retain ancient colour and diaper ornament or powdering of flowers.

**SHALDON, near Teignmouth.** Modern stone screen.

**SHEBBEAR (St. Michael).** Fragments of the old roodscreen, consisting of panels deeply recessed, containing figures, are incorporated in the present pulpit. Other fragments of old oak are worked into the reading-desk. The screen is said to have been torn down about 1812 by an evangelical curate-in-charge.

The church was renovated in the most atrocious manner in 1872, and utterly vulgarised.

**SHEEPSTOR.** The nave portion of the roodscreen was removed by order of Sir Massey Lopes some years ago, and the greater portion of it is believed to have been destroyed, but the south aisle retains a section of the screen, and a fragment of the part removed is preserved near the west end of nave, wickedly mutilated (see BUCKLAND MONACHORUM).

A drawing showing the appearance of this screen prior to its removal, and a conjectural restoration are given in Rev. S. Baring Gould's "Dartmoor," with an account of its destruction.

The work is of the usual Devonshire type, originally fan-vaulted, with tracery of good Perpendicular character, and the part remaining retains its ancient colour and gilding.

S. Baring Gould's "Dartmoor," p. 228.

**SHELDON (St. James).** There is a chancel screen in plain oak, in which parts of the old roodscreen were incorporated at the restoration in 1870-71.

These are of sixteenth century date.

**SHERFORD (St. Martin).** (1) A fine roodscreen spans nave and aisles; it has tracery of the Dartmouth and Portlemouth type, and retains fragments of the ancient enrichments, including a considerable amount of vine-leaf ornament, in two tiers, of the same design as those at South Pool, but rather different in execution (Plate CXVIA). All the fan-vaulting has disappeared, and the whole screen was in a very decayed condition when seen by the writer in 1902.

There are considerable remains of ancient colour, and the lower panels bear painted figures of which a complete list is given below: some are painted over, however, with white or brown, and until these are cleaned the list cannot be completed.

Part of the lower panelling and tracery from this screen have been worked into a pulpit.

(2) There are parclose screens of rather plain Perpendicular type—not very refined in detail—to north and south of chancel. Their cornice enrichments are missing, giving them a somewhat uninteresting character.

**NOTE.**—In the spandrels of the nave-arcade are square openings, having each in its eastern face a carefully-worked square space, obviously intended as a socket or bearing for a rood-beam independent of the high screen.

*Exeter Dioc. Arch. Soc. Trans.*, 1896, pp. 128, 129; *R.I.B.A. Journal*, 1896, p. 203;  
C. S. Keyser, *Archæologia*, LVI, pp. 8, 36.

#### PANEL PAINTINGS AT SHERFORD

On main chancel screen, from north—

1. "Thades" (Jude).
2. "Simo" (Simon).
3. "Jacobs" (James Minor).
4. "Adreas" (Andrew).
5. "Joh'es" (John).
6. "Petrus."

The doors have not been scraped.

On south side are the lower parts of other figures, that next the door is St. Paul.

The other panels have been white or brown painted, but traces of other figures are clearly discernible.

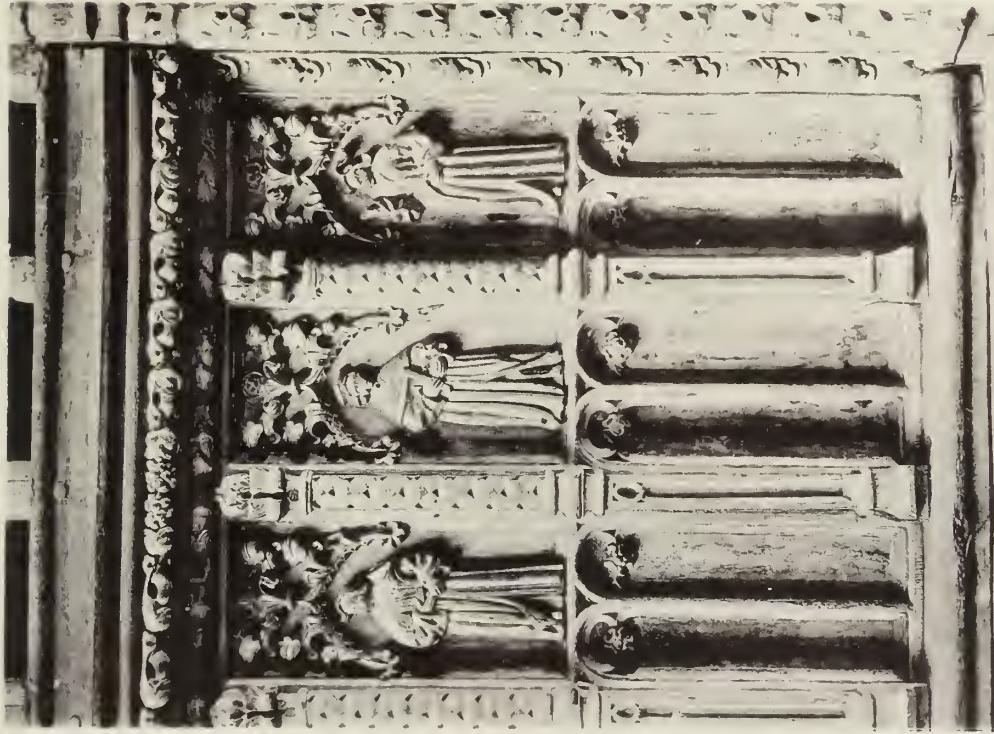
**SILVERTON (St. Mary).** (1) Two of the lower panels of the old roodscreen are preserved, and are incorporated with the reading-desk. They are apparently shortened, the tracery-heads brought down near the quatrefoil base-band (which contains Tudor roses). The heads contain the "Exe Valley" tilting-shield ornament, and the work is of good fifteenth century character.

(2) Two bays of a Perpendicular screen, probably once a parclose, are now worked into an organ-screen. These are of good type, with arcuated tracery-heads within pierced spandrels, forming rectangular-headed lights. They each measure 54 ins. high by 36 ins. wide, and contain four lights. The roodscreen and parclose were both removed in 1863. The latter was originally coloured, and its remains still show traces of vermillion. At Poltimore are two panels in the screen resembling those in the reading-desk at Silverton. The chancel-pier on north side is dated 1503, which practically fixes the date of the screenwork as a little later.

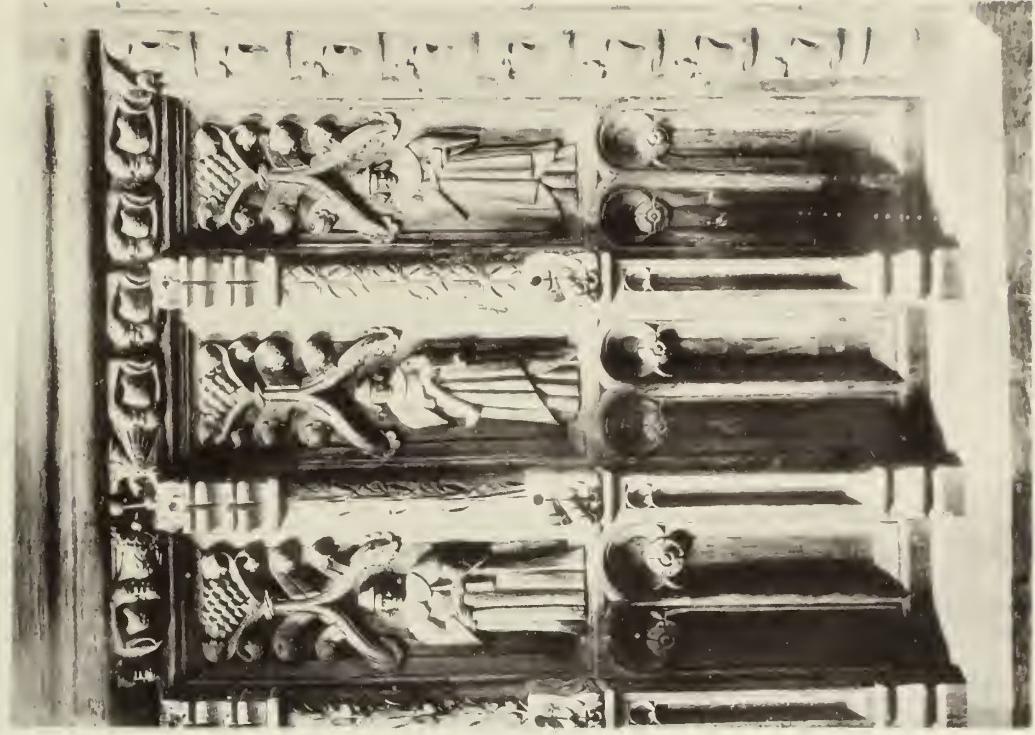
(3) Other fragments of the screen are said to have been preserved in the village smithy and carpenter's shop as late as 1903.

Communicated by the Vicar.

PLATE CVIII  
COMPARISON OF DETAIL IN DADO-PANELS



(A) BRIDFORD (EARLY XVI CENTURY)



(B) LOSTLEIGH (POST-REFORMATION)



**SLAPTON** (St. James the Greater). (1) A fine roodscreen remains, continuous from north to south. It has been grained in imitation of the real oak.

The detail is of a rather conventional type, thin, and late in character, the openings wide, and tracery slender.

Nothing remains of the fan-vaulting, but the spandrels of the arcade are filled with fragments of tracery from the soffit panels. One good cornice enrichment is left. The lower panels of screen are despoiled of all their detail.

(2) There are two parcloses screens.

*Exeter Dioc. Arch. Trans.*, 1896, p. 130.

**SOURTON.** In the sanctuary of this church are two fragments of a stone screen, said to have been removed from Okehampton Church. The screen did not fit Sourton Church, and could not be cut to fit: hence the work was left exposed for many years in the churchyard.

Finally these two fragments were brought in and fixed against the chancel walls. They have good detail, and retain some colour. Communicated by R. Hansford Worth, Esq.

**SOUTH POOL** (SS. Nicholas and Cyriac, or St. Cecilia). (1) The roodscreen remains to nave and both aisles, and comprises eleven bays—five to nave and three to each aisle. All the doors remain. The nave part of screen has lost its fan-vaulting, and the fine cornice enrichments are nailed on the face between the lights (Plate XVb).

The two aisle portions have been restored, and the fan-vaulting replaced. In the restoration of the cornices, the beads have unfortunately been omitted.

The type is that of Dartmouth; the general likeness between the two screens is very close, and the differences in detail are quite of a minor order, but the bays at South Pool are narrower and far better proportioned. The cornices are very fine (Plates XVb and CXVIIa), and the delicacy of the veined leafage is perhaps unsurpassed. The same member at Dartmouth is much flatter in execution.

It is interesting to note the extreme difference in the detail of screens of this class, and those of the Kentisbere variety. Obviously they are the work of totally independent schools of woodcraft—but their date of erection is probably much the same; that of Portlemouth is about 1500, and these (*i.e.*, South Pool and Dartmouth) may be even a little later: whilst Bradninch dates from 1528.

In no respect is the difference in the two schools more marked than in the character and disposition of the cornice enrichments (compare Plates CXVII and CXXI).

The lower panels of this screen contain a series of remarkable painted figures in trunk hose and other costumes of the period of Elizabeth or James I—probably painted over the earlier ones. On other panels are painted arabesque patterns, with heads, dragons, etc., in white, on a red or green ground, perhaps immediate Post-Reformation in date (Plate XVb).

C. E. Keyser, *Archæologia*, LVI, pp. 3, 8, 35; photographs in S. Kensington Museum; *R.I.B.A. Journal*, 1896, p. 203.

(2) There are parcloses north and south of chancel, having a general likeness, but varying in merit, that on the south being better in the character of the tracery. The type is curious, having intersecting tracery bars of semi-circular form (see Plate CXIb). Those at Stokenham are similar (Plate CXIIa).

**SPREYTON** (St. Michael). The roodscreen was removed in 1758, but until about 1883 there was some screenwork in the church, which was said to be much decayed. A few fragments were recently noted as remaining in the clerk's pew.

**STAVERTON (St. Paul).** (1) The roodscreen, which is 56 ft. 7 ins. in length, extends across nave and aisles, without any break save where the two piers with which it is engaged show their semi-octagonal projections, and these are masked by traceried pier-castings, which were added at the restoration in 1891 (Plate XLB).

There are no less than fifteen divisions or lights in this screen, five to nave, and five to each aisle, the aisles here being practically of uniform dimensions with the nave. The work is of very good Perpendicular, free from any distinctive peculiarities, or admixture of foreign detail, all the features being well proportioned and the tracery especially pleasing. The broad band of vine-leaf in the cornice has the ribbed leaves like South Pool, but seems earlier, more like that of Stoke-in-Teignhead, which is believed to date from Richard II (Plate CXVB), and readers are invited to compare them with the later forms of South Pool or Portlemouth.

Prior to the restoration in 1891, which was carried out by the writer (the work being executed by Harry Hems), the screen presented a rather forlorn appearance.

All trace of the fan-vaulting had disappeared, except a few fragments which were separately preserved, and the cornice enrichment was held in a deal framework, cheap deal spandrels being inserted between the lights, and a plain battlemented cornice over. There were a few fragments left of the canopy work of the roodloft, but these being insufficient for the purpose of ascertaining the old design, it was decided to refer to Atherington for the principal *motif* of the new design, and to a great extent the features there visible were the inspiration for the Staverton loft (Plates XXXVIII, LXXVA, LXXVIA).

One carved pinnacled buttress-standard from the old loft was fortunately available as a guide for the ascertaining of the true height of the gallery, and the new work conforms to this. The panels are left for the future addition of religious pictures, following the old Devonshire plan (*vide* LEW TRENCHARD—also Roodloft section, pp. 92, 93).

The screen was cleaned on restoration, the ugly modern paint entirely removed, and traces of the ancient colour rendered visible. One panel, the sole survivor of a series of painted figures, was rescued after the cleansing. It is of late date, and has a light ground like those at Ipplepen. Of the rest there was no trace : they had evidently all been obliterated long before.

A curious feature in this church is to be noted in the presence of stone corbels in the walls on north and south sides of nave over the pier to the westward of the screen. These appear to have been inserted for the support of a rood-beam, but probably in connection with an earlier screen, although, as Rev. J. B. Hughes has suggested, there may have been a secondary enclosure beneath forming a chantry to the west of the principal screen.

(2) There are parcloses of good fifteenth century work, north and south of chancel, in perfect condition, but minus their cornice enrichments, which have been replaced by plain battlemented tops.

(3) The church contains a good Georgian pulpit, and a low lectern or reading-desk, formed of finely-carved Jacobean panelling from the old clerk's pew removed many years ago.

In the choir seats are some well-carved poppy-heads.

"Staverton Church" by Rev. J. H. Hughes in *Exeter Dioc. Gazette* ; Worth's "Tourist's Guide to South Devon," p. 81 ; *Devon Assoc. Trans.*, 1902 and 1903.

**STOCKLEIGH POMEROY (St. Mary).** A small portion of the roodscreen is standing at the west end of the church, forming a vestry enclosure, and including the central doors, which are well preserved.

**STOKE CANON (St. Mary Magdalene).** Some fragments of the roodscreen were discovered under the floor at the re-seating in 1894. They were too far gone in decay for preservation.

**STOKE GABRIEL** (St. Gabriel). The roodscreen is seen standing across nave and aisles, and retains on the central and south sections a series of painted panels, representing apostles and prophets alternately. The panels have in many cases been repainted and now bear miserable stencil-plate representations of conventional flowers.

C. E. Keyser, *Archæologia*, LVI, pp. 6, 36.

The pulpit is a fine one of the Kenton type, but plainer, and is covered with modern paint.

#### STOKE GABRIEL

##### LIST OF PANEL PAINTINGS

*Screen across nave and aisles.*

*Screen across north aisle;* panels repainted.

*On screen across the chancel, from north—*

- 1. Hosea.
- 2. St. James Minor.
- 3. Amos.

Doors gone.

*Then—*

- 1. St. Philip.
- 2. Sophonias.

3. St. Bartholomew.

4. St. John Evangelist.

5. Zacharias.

6. St. Thomas.

*On screen across south aisle—*

- 1. St. Simon.
- 2. Malathias.
- 3. St. Thadeus.
- 4. Daniel.
- 5. St. Mathias.
- 6. Ezekiel.

**STOKE-IN-TEIGNHEAD** (St. Andrew). The chancel screen remains, and is of singular character (Plate LXXIXB), some of the carved detail being exceptionally good. The date is said to be of Richard II's reign. The cornice enrichment is illustrated (Plate CXVB), and exhibits the ribbed vine-leaf as at South Pool, etc., but in an earlier stage of development.

The early date is clearly seen also in the character of the tracery, which is in marked contrast to the Perpendicular work of the vaulted screens. It is something akin to that of Halberton and Uffculme (except that this is square-headed and they have arcaded compartments).

A similarity to the Somerset work at Bridgwater, etc., is observable. A measured drawing of this interesting screen is given (Fig. 111), as it represents a somewhat rare type, and one suitable as a model for a small church.

It is square-headed and designed for the support of a flat coving ; the gallery has disappeared, but the panelled soffit remains to the westward.

Restoration has obliterated much of the ancient character, and a series of painted figures, which formerly decorated the lower panels, have been destroyed. The screen has been cleaned and part re-gilt.

#### STOKE-IN-TEIGNHEAD

Roodscreen with figures of saints and martyrs depicted on the panels.

*Trans. of the Exeter Dioc. Arch. Soc.*, 2nd Series, II, 96.

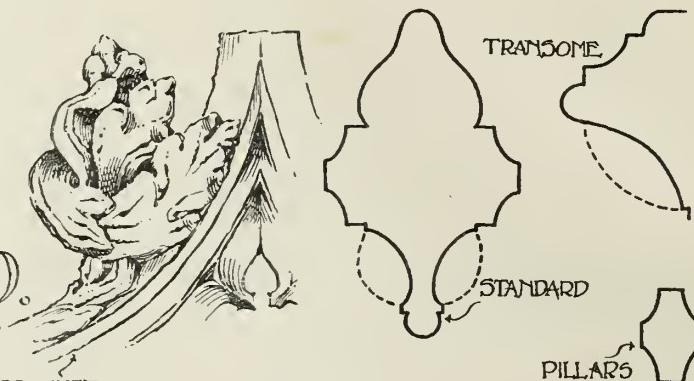
*Exeter Dioc. Arch. Trans.*, 1870, p. 96; *Archæologia*, LVI, pp. 5, 37 ;  
S. Kensington list.

**STOKENHAM** (St. Michael and All Angels). (1) The roodscreen extends across nave and both aisles, having eleven divisions, five to the nave (these being relatively narrow) and three, wider in proportion, to each aisle. The work is of fairly good Perpendicular type, but the detail is rather formal and presents few features of special distinction.

The church, though situated in the Kingsbridge district, belongs quite to the West Devon (Kenton) class, and the screen comes well into this category.

The fan-vaulting has unfortunately all disappeared, and of the cornice there remains only a band of vine-leaf (compare Kentisbere) held in a modern casement mould with a feeble and ragged cresting above. The spandrels between the lights are filled with tracery of a cheap mechanical order.

# STOKE -IN- TEIGNHEAD.



SCALE OF FEET  
FOR DETAILS

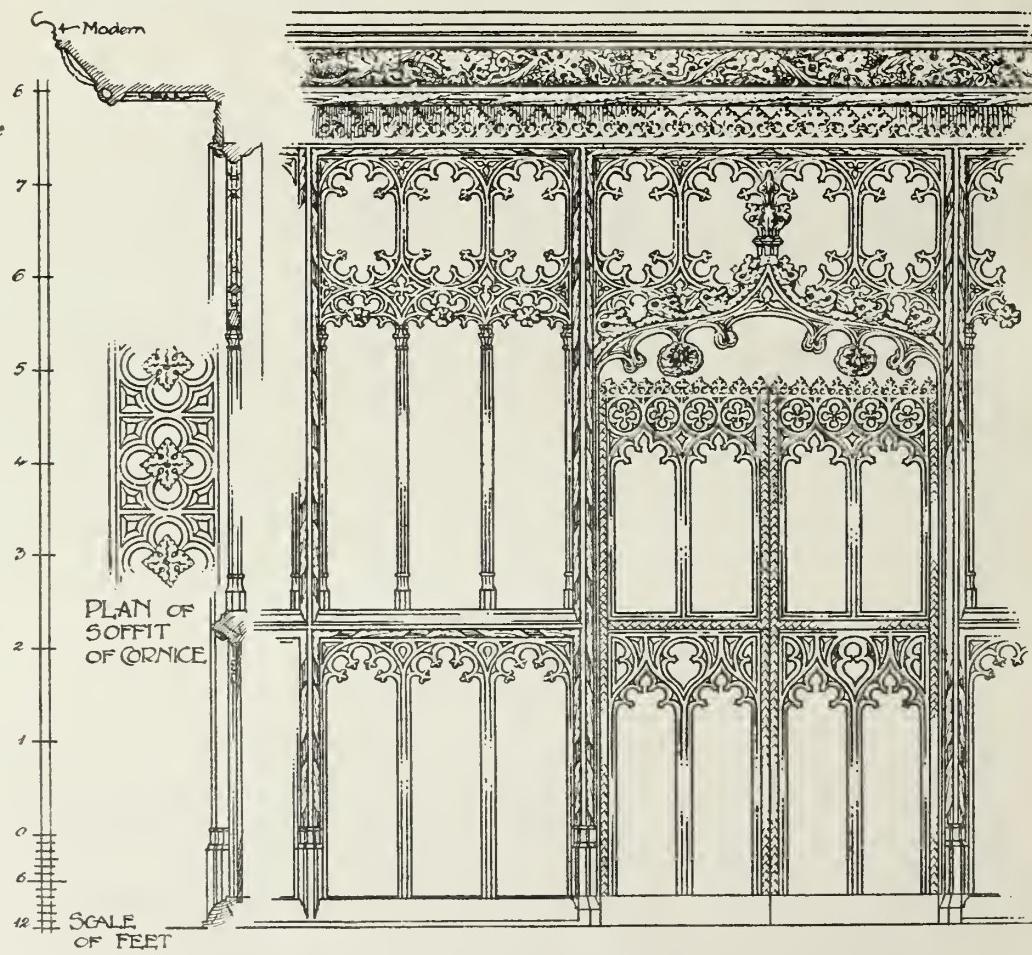
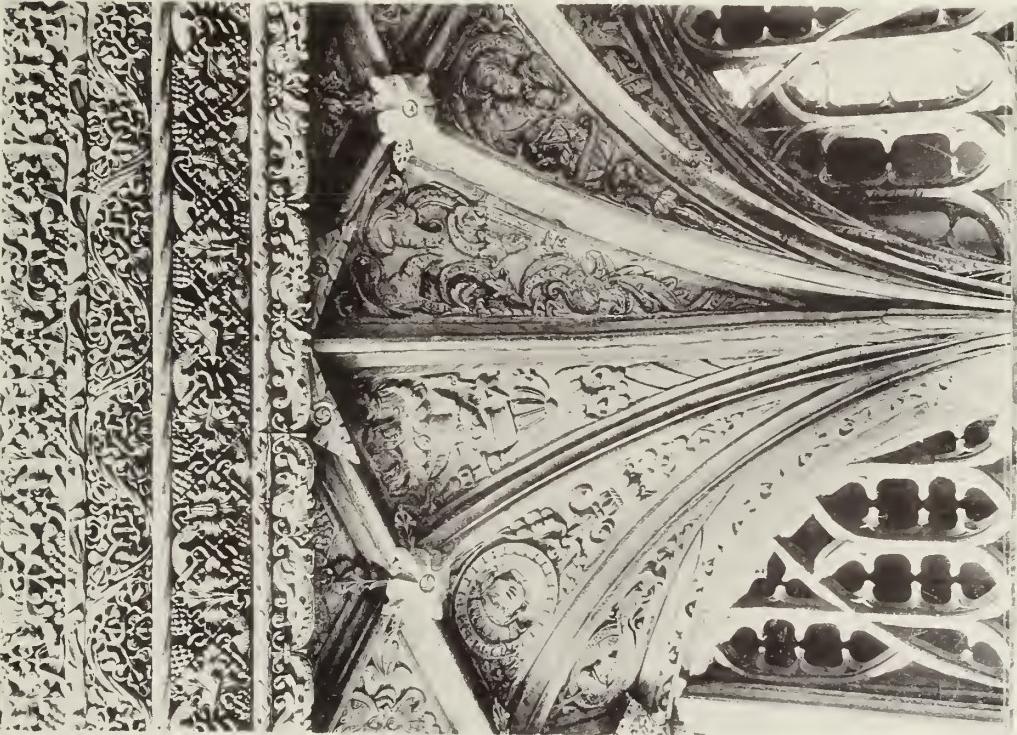


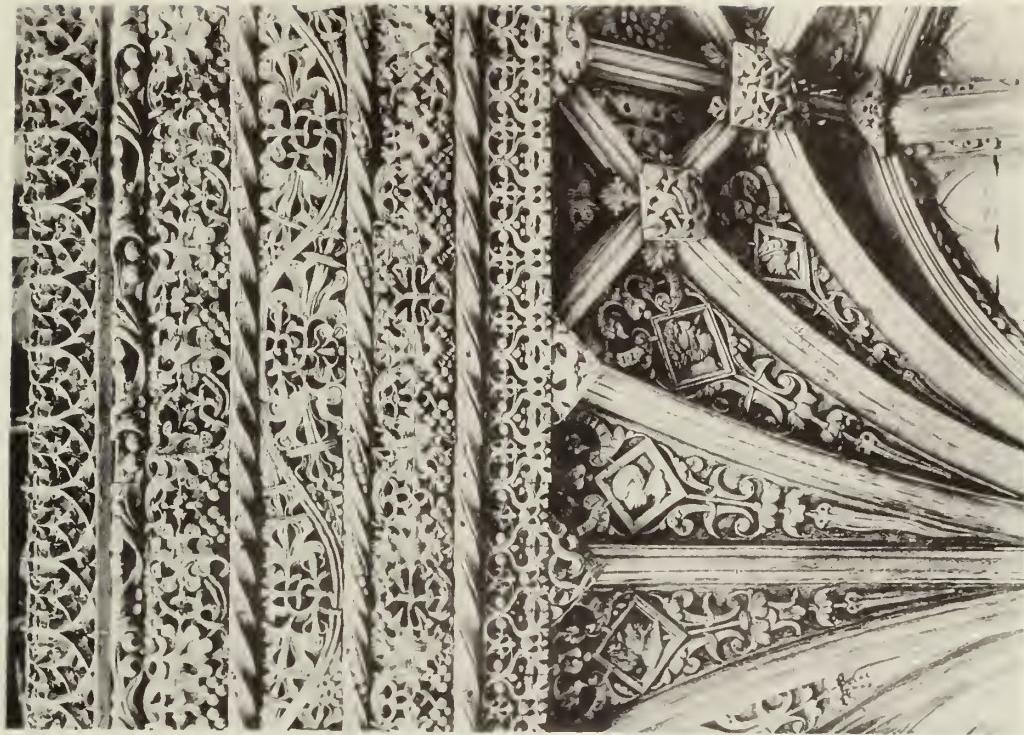
PLATE CIX

EXAMPLES OF ENRICHMENT IN VAULTING AND CORNICES OF DEVONSHIRE SCREENS



(A) ROODSCREEN: MARWOOD

(B) ROODSCREEN: LAPFORD





The whole of the screen has been decorated with ancient colour, but this has been renovated with shiny paint, giving the work the same unfortunate "wiry" effect as that at Harberton.

The lower panels have a series of paintings, but these have been so tampered with that it is questionable whether any of them wear their original aspect. Those in the chancel section are said to be copies of the former ones. Others are alleged to be those which were found under the pews some years ago, and these also have been repainted.

*Exeter Dioc. Trans.*, 1896, pp. 130, 131; C. E. Keyser, *Archæologia*, LVI, pp. 5, 37.

(2) The parcloses, of late Perpendicular work, are interesting, and correspond in design with those of South Pool. The tracery is practically identical. The South Pool parcloses, however, have three lights in each main division, whereas these have four; and the cornice enrichment is different here, and later in appearance (Plate CXIIA).

#### STOKENHAM

Screen across nave and aisles.

On the panels of the main chancel screen have been painted the twelve Apostles, SS. Michael, John the Baptist, Paul, and Barnabas; also four figures, the Evangelists (?), on the doors.

**STOKE RIVERS** (St. Bartholomew, or Holy Ascension). The roodscreen, with the carved bench-ends, etc., were removed some time ago under ignorant churchwardens, and the greater part bought by Lord Fortescue, who preserved some at Wear Gifford Manor House, whilst other portions were erected in the parish church there. Other fragments are said to be in private hands at South Molton.

**SUTCOMBE** (St. Andrew). There remains in this church the lower portion of a very beautiful screen, consisting of a series of narrow panels, which are remarkably bold and diversified, being carved with foliage, grotesques, and diaper patterns, no two being alike.

The type is one not commonly met with in Devon, and the work is probably of late date. It shows a marked analogy to some of the Cornish work. A few of the panels are shown in the illustration (Plate CXXVD).

**SWYMBRIDGE** (St. James). (1) A singularly fine and perfect roodscreen crosses the entire width of the church. It is remarkable for the bold and massive character of its general design and the delicacy and richness of its detail, which is of a very varied character. The design is in some respects comparable with the screens at Lapford and at Hartland, but possesses several distinctive features.

The fan-vaulting is singularly fine, having the winding stem forming medallions of foliage, also shields bearing monograms and other emblems, with a slight touch of Renaissance character (Plate XCIIIB). This influence is more marked in the leaf-scroll which surrounds the lights and which shows a purely Italian character (compare Aveton Gifford).

It is said that the screen does not occupy its ancient position.

It was well restored, shortly before 1887, by Pearson, when the drab paint, which formerly covered it, was removed and the decayed woodwork renewed and well copied. A quantity of fragments from the old screen, from West Buckland, are said to have been incorporated. The new work was carved by Barnstaple men, who may justly be proud of their work, and it is to be hoped that so desirable a precedent may be followed in other localities.

The lower panels are filled with carving of foliage in relief, of excellent design, in place of the usual flat panels.

The two bays of nave, to the westward of the roodloft, have a cradle roof enriched with diagonal ribs and cresting, as at Lapford.

(2) There are also parclose screens, which have been restored. The church possesses some fine old traceried bench-ends, and a highly enriched section of the nave-roof over the old roodloft. This is of unusual depth, covering the whole of the eastern bay of the nave, which here is very wide and shows the diagonal ribs and crestings as at Lapford. It is painted blue, with gilt metal stars. It also contains dormer lights, for the illumination of the loft. The whole arrangement is suggestive of an unusual depth for the loft, and it is quite likely that it extended far to the westward of the present position of the screen.

The font-casing and canopy are of late sixteenth century date, very curious, and should be compared with those at Pilton.

The pulpit is a magnificent mediaeval stone one, with rich canopy work, and statuettes on each face.

**TALATON (St. James).** (1) A fine screen to nave and south aisle, of similar character to those at Plymtree and Pinhoe, exhibiting good Perpendicular detail. The vaulting and cornices are very perfect, the latter being particularly fine, and exhibiting three rows of undercut enrichments, as at Kentisbere, Honiton, etc., beautifully wrought, divided by single beads, and retaining a lower cresting of precisely the same character as the rest of this group. A small top cresting is *in situ*, but its dimensions hardly accord with what might be looked for here.

The fan-vaulting is nicely traceried in the fillings, and the whole is well moulded and proportioned.

The bosses are excellent—those at the main intersection with their six sprays branching hexagonally like a snow-crystal have a singularly beautiful effect. The tracery in the lights is of the customary Perpendicular character.

The screen is painted a deep brown all over, and this gives it a heavy appearance. But it is said that beneath the brown paint lies a rich old colouring—and perhaps some day a careful removal of the outer skin of paint may bring this to light, and add another series of "saints" to those we now possess. The roodloft stair is on the south side.

(2) There is a parclose to the south aisle of good Perpendicular character, with cresting of an unusual and interesting type. The old benches are complete and very good, with simple traceried ends and backs. The pulpit is modern and fair only.

*Exeter Dioc. Arch. Soc. Trans.*, 1894, pp. 64-6.

The last two bays of the nave-roof to the eastward are enriched, to form a "canopy of honour" to the rood, as at Lapford, Swymbridge, Kingsnympton and Hennock—with diagonal ribs, crestings, and fine bold bosses.

**TAMERTON FOLIOT (St. Mary).** Part of an ancient screen stands in the tower archway.

**TAMERTON NORTH (St. Denis).** Remains of a chancel screen, of indifferent Perpendicular character, are preserved in the belfry. Fragments are also said to be incorporated with other woodwork in the church.

**TAVISTOCK.** There was a screen here with painted panels, representing the Heavenly Hierarchy, and some fragments of these are believed to be in existence.

A small portion of the quatrefoil border from the base of the lower panels is preserved, but nothing remains in the church.

The parish records point to the existence of a roodloft in the church before 1392, in which year an entry is recorded of a charge for rushes to strew before the Holy Rood in the loft.

Tavistock church is one of those typical West-Country churches, whose interior without a screen appears like a huge barn. The effect of its clearance in cases like this is, architecturally

speaking, fatal. Without any proper line of demarcation between nave and chancel, and consisting merely of rows of aisles verging towards uniformity in height and extent, all sense of proportion in plan and structural dignity are lost, and the interior feels like a wilderness. Launceston, Malborough, Bishop's Nympton, and many another noble West-Country church has similarly lost all its good effect internally by the loss of the screen, and with the disappearance of all sense of proportion have perished also all that feeling of sacred reserve and mystery to which this feature so eminently contributes.

**TAWSTOCK (St. Peter).** (1) There is a screen of singularly light and graceful design standing in the chancel-opening eastward of the transepts. It does not appear to have ever possessed a roodloft, nor to have been constructed to take one, but is a secondary enclosure, such as is known to have existed in collegiate and other churches, where the chancel was not designed for parochial uses ; whilst the roodscreen, with the parochial altar attached, stood to the westward of the transeptal space, or crossing (Plate VI).

In the present instance all trace of the roodscreen has disappeared, but not many years ago a very rich panel, with the badge of Henry VIII said to be a part of it, was offered for sale to a friend of the writer's.

(2) A screen to the Wrey Chapel from the south transept of late and curious pattern, having some unusual Italian detail. One of the cornice-bends is inlaid with coloured woods, instead of the usual carving. There are curious figures in medallions in the spandrels of the doorway.

The church contains a curious manorial pew of Jacobean date and fine bench-ends, *temp. Henry VIII.*

*Exeter Dioc. Trans.*, 1856, p. 190 ; S. Kensington list.

**TAWTON, BISHOP'S.** (*See Bishop's Tawton.*)

**TAWTON, SOUTH.** The chancel screen is modern, and of good character.

**THORVERTON.** Some remains of the old screen are said to exist here.

**THROWLEIGH.** The roodscreen, formerly containing panels painted with Scriptural subjects, dated 1544, has been removed, and all that remains are some fragments worked into the pulpit, with some heads from the benches.

There are, however, parts remaining of a parclose screen, bearing ancient colour. The staircase to the roodloft is intact.

C. E. Keyser, *Archæologia*, LVI, p. 5 ; Lysons' "Devon," p. cccxxviii.

**THURLESTONE.** This church once possessed a roodscreen and a parclose of exceptional richness and beauty.

Fragments of the roodscreen are incorporated in the altar-table, and some of its panels are said to be preserved in the pulpit. It was standing in 1625, and is believed by the Rector to have been taken down in 1885, when part of the north wall was rebuilt and the roodloft stairway destroyed. A considerable number of pieces remain besides those in the church, and these are being carefully preserved with a view to ultimate restoration. There are traces of colour upon the screen. Some of the vine-leaf ornament remains. The date of the work is judged by Mr. C. E. Keyser to be about 1500.

**TIVERTON.** (1) There was once a magnificent roodloft with rood in this church, mentioned in the churchwardens' accounts, *temp. Chas. I*; but it was probably despoiled by the Puritans, and in any case (says Rev. Edwin S. Chalk) it must have been shaved clean to the rood-beam when the organ was brought in 1696, and placed upon it. This organ remained on the screen till 1826, when a hideous gallery was put up for the bluecoat children, filling the chancel arch.

There is also a drawing extant by Ashworth, the architect, which gives a view of this part of the church and is regarded as fairly accurate. This is preserved in the vestry.

The screen, or what remained of it, was removed in 1858, when the greater portion was taken to Holcombe Rogus and the sounder parts formed into a screen at a cost of £80 or so.

The Rev. J. B. Hughes, Vicar of Staverton, who was at that time headmaster of Blundell's School in Tiverton, says that there was no sign of a roodloft proper when the screen was removed.

The carving and woodwork generally was worm-eaten and full of dry rot—so that it was estimated that the cost of restoration would be over £500—more than could be raised at the time—hence Holcombe Rogus had most of it.

But a part of the old screen was retained nevertheless—five of the tower panels being worked into a tower screen, whilst others were in 1904 lying loose on the floor above the tower vestry. All the fan-vaulting seems to have been destroyed. Mr. Chalk (now Vicar of Kentisbere) could find no trace of it. The panels now in the tower screen are smothered in dark varnish.

(2) The parclose screens still stand on north and south sides of chancel; they are unfortunately much disfigured with yellowish paint, and need to be cleansed, but the work in them is original.

(3) A stone screen of exquisite and perfect detail formerly enclosed the "Greenway" chapel. It was erected about 1517, the date of the chantry, but was removed in 1835 on the representation of Philistine pewholders in the chapel, who deemed it an obstruction.

The Rev. E. S. Chalk said in 1903 that a great deal of it was still left, and this comprised two arcades, with a range of panels underneath. An iron stock for an image or candle still adheres to the pillar between the two arches.

But the Earl of Devon carried all the rest of the screen to Powderham on its removal, and this, or a section of it, has since been worked up into a frame for a large mural tablet to some of the Courtenays on the south side of the chancel of Powderham Church, but is so chipped, altered, and fitted, as to be almost unrecognisable. This is said to have been done shortly before 1903.

It should be stated that the late Earl of Devon, who was a great admirer of the old Devonshire screenwork, and a most reverent custodian of what he had, offered these fragments in 1854 to the Restoration Committee of Tiverton Church, who, with incredible stupidity, declined them.

*Exeter Dioc. Arch. Trans.*, 1863, p. 41; *Gentleman's Magazine*, 1834, I, pp. 394-399; Harding's "History of Tiverton," IV, pp. 7, 10; S. Kensington list.

**TOR BRIAN (Holy Trinity).** (1) The screen is complete to nave and both aisles, and contains eleven bays, five to the nave and three on each side. It retains its three sets of doors. The fan-vaulting has disappeared, together with the beam of the cornice, but one band of carved enrichments remains, having the same pattern of vine-leaves as that of Bovey Tracey.

A cheap and unskilful "restoration" has resulted in the superposition on this of a large and hideous hollow whose nakedness is but accentuated by coarse pateras breaking it at rare intervals, and above these as a substitute for cresting is a series of cinquefoiled hollow archlets lying on their backs, with foliations at their junction—giving a very poor effect.

The spandrels between the arched lights of the screen have been filled with ugly "gridiron" tracery, which is destructive of all breadth of effect, giving the whole screen a skeleton appearance. The fenestrations are slender; the tracery good: in the lower panels of the screen are a series of figure-paintings, of which a complete list is given below. Some of those here depicted are rare, elsewhere appearing only at Wolborough, Kenton, or possibly Plymtree. The date of the screen is fairly early—about 1430.

The stair to the roodloft is in the north wall, the entrance from below being on the *east* side of the screen.

PLATE CX  
DETAIL IN PARCLOSE SCREENS



(A) MONKLEIGH: N. DEVON



(B) PILTON: N. DEVON



(2) The church possesses a great treasure in the carved woodwork now forming the altar table—which is of exceptional beauty and merit. It has been conjectured that this table was built up of sections of the old roodloft gallery, but it appears that this is not the case, and it is really the old pulpit which has been adapted to this form, the present pulpit being formed of other remains of mediæval work (see under).

The work has been so skilfully put together that it has almost the appearance of an original composition and has doubtless misled many, but a close inspection reveals the fact that an increase in the width of each of the five panels has been effected by the insertion of narrow vertical strips of sunk tracery-work, on each side of the canopied niches, and these betray their alien origin by a slight imperfection of line. The work is of the same order as that of Kenton, with which pulpit it will bear comparison.

(3) The present incongruous and unsightly pulpit is really nothing more than the old pier-casings from the rood-screen, framed in with some very curious and unsatisfactory panel work, the whole effect being disproportionate and eccentric. It is mounted upon a mean and ugly modern stand.

These pier-casings, in their proper place, were things of beauty, and it is to be hoped that they may eventually be replaced, as there are all too few specimens of this interesting feature extant—Harberton, Bradninch, Dunchideock and Broadhempston being practically the only ancient specimens remaining, those at Harberton being almost identical with the Tor Brian pattern.

(4) The church retains its parclose screens, which are of fairly good Perpendicular work.

. C. E. Keyser's *Archæologia*, LVI; Lysons' *Mag. Brit.—Devon*, p. cccxxviii; Murray's "Handbook of Devon"; C. Worthy's "Ashburton and Neighbourhood," p. 155.

#### TOR BRIAN

##### LIST OF PANEL PAINTINGS

###### *Screen across nave and aisles.*

###### *Across north aisle from north—*

1. A Bishop.
  2. A female saint.
  3. St. Victor of Marseilles.
  4. St. Margaret.
- Doors gone.

###### *Then—*

1. St. Lawrence.
2. An Archbishop.
3. An Archbishop.
4. (?) St. Francis (a deacon holding a book).

###### *On main screen across the chancel—*

1. St. Paul.
2. St. Jude.
3. St. Bartholomew.
4. St. Philip (?) Three loaves.
5. St. James Major.
6. St. Peter.
7. St. Mark.
8. St. John the Evangelist.

###### *On the doors—*

1. An Angel.
  2. The Blessed Virgin.
  3. The Deity.
  4. An Angel.
- } The Coronation of  
the Virgin.

###### *Then—*

1. St. Luke.
2. St. Matthew.
3. St. Andrew.
4. St. Philip or Matthias (?)
5. St. James Minor.
6. St. Matthew.
7. St. Simon.
8. St. Thomas.

###### *Across south aisle—*

1. (?) St. Bernard.
2. St. Barbara.
3. St. Elizabeth of Hungary (or St. Anne).
4. St. Catherine of Siena.

###### *On the doors—*

1. St. Dorothy.
2. St. Vincent, M.
3. St. Helen.
4. St. Syth.

###### *Then—*

1. St. Alexis.
2. St. Apollonia.
3. St. Ursula.
4. St. Ariel or Armygill.

**TOTNES (St. Mary).** The magnificent stone screen and parclose were erected A.D. 1459-60 (38 Henry VI), by order of the Corporation, who directed that the chancel should be divided from the church by freestone, as at Exeter. The lower panels formerly contained paintings of early date, now obliterated, but the outlines of some of the figures can still be traced, including a nimbed head, bishop's mitre, etc., on north side of doorway.

A roodloft of unusual depth and capacity formerly stood over the screen, which was replaced in the eighteenth century by a Georgian gallery with pews (Plate LIB). It was removed at the restoration of the church, under Sir Gilbert Scott and his sons.

The fan-vaulting is pierced—an unusual feature—the tracery being very delicate. An illustration is given, which shows the principal details of this fine screen (Plate LIB).

There was a very peculiar arrangement in this church for the provision of access to the roodloft. Instead of being in the aisle-walls, the stairs were contrived within the chancel, being entered beneath a traceried bay or polygonal projection on the north side, just eastward of the choir seats. There was a gallery of approach to the loft, extending all along the top of the north parclose screen. This and the main gallery both had a flat panelled soffit, enriched with diagonal ribs and bosses. This is described and illustrated by Lysons, who speaks of the screens as bearing tabernacle work painted and gilt. The gallery to the roodloft remained in his day.

The screen in its present condition has a rather unsatisfactory appearance owing to the lack of proper cornices, and there is no doubt that the presence of a gallery would improve its proportions. But failing the restoration of the roodloft it seems a pity that something cannot be done to remove the sense of incompleteness of the present plain and meagre cornice.

The doors of the church are a very fine example of cinque-cento work.

Lysons' "Devon," p. cccxxvii; Cotton's "Antiquities of Totnes," p. 41; Worth's "Tourist's Guide to S. Devon," p. 53; S. Kensington list; photo of old Gallery in *Devon Assoc. Trans.*, 1902.

**TRUSHAM (St. Michael the Archangel).** A roodscreen, dated 1431, formerly containing on the lower panel figures of SS. Peter, Paul, Andrew, James, Simon, George, and Helen, now removed. On a painted panel in the north aisle are the arms of Staplehill, dated 1583. The roodloft stair is on the south side.

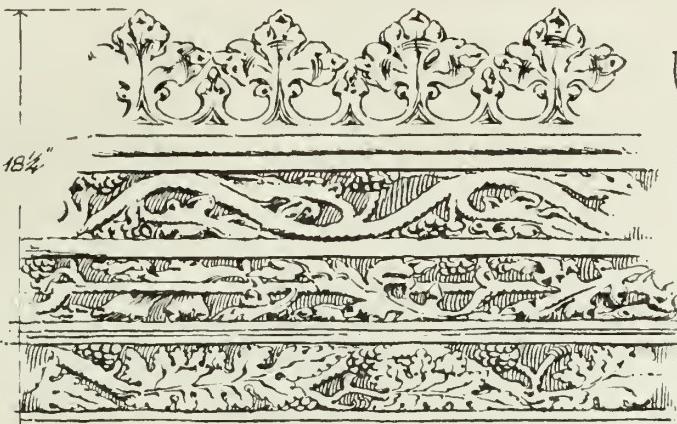
The screen has been absolutely ruined by an incompetent and fanciful "restoration." The new work added in cornices, doorhead, etc., is crude in design and execution, and there seems to have been no effort made to conserve ancient features. As it stands now, it is devoid of interest, archæological or artistic.

*Archæologia*, LVI, p. 5.

**UFFCULME (St. Mary the Virgin).** (1) A fine and perfect roodscreen, of a total length unsurpassed by any in the county (sixty-seven feet), and of a rare type, the tracery being similar to that at Halberton. The lights of the arcades are of six divisions (Plate LXXXVIIIB and Fig. 112).

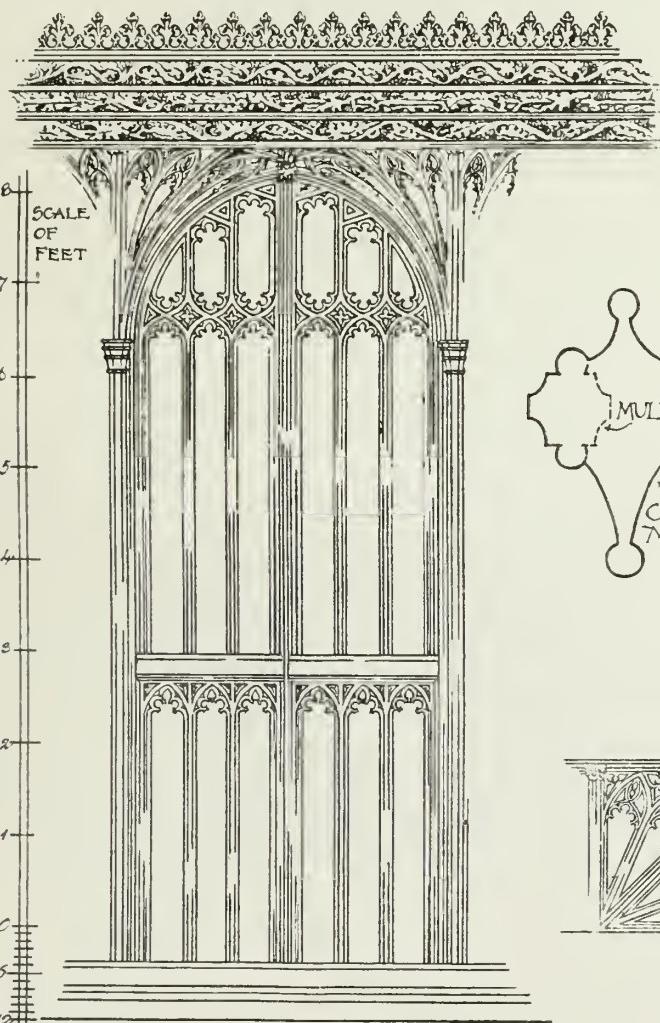
The detail is very plain, and undoubtedly the screen is early. Among the features indicative of early date are the great solidity of the framework, and the absence of carved enrichments to this and the lower panels—the latter are headed with plain cinquefoil archlets—also the character of the tracery, which has the interlaced ogee fork to the mullions like Stoke-in-Teignhead (c. 1390) or Bridgwater ; the vaulting ribs, which are big enough for stonework, and the fillings, which have Decorated tracery, very deeply cut (Plate LXXXIXA); and lastly the cornice enrichments, which have a peculiar character indicative of an early stage of development—quite distinct from the regular fifteenth century types (Plate LXVA). There are three orders—the centre one has a ribbon-like series of leaves entwining a straight stem running horizontally along the middle of the design—a feature not found in the later ones. The upper enrichment is still

# UFFCULME CHURCH



DETAIL  
OF  
CORNICE

TRANSOM

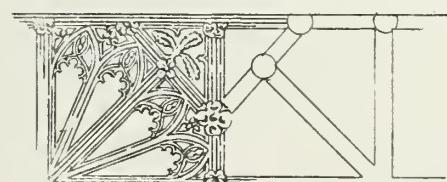
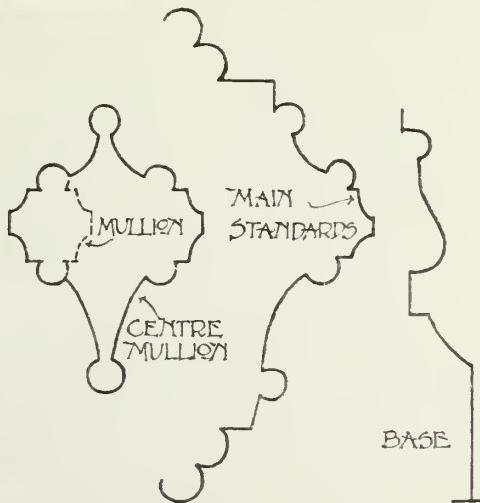


ELEVATION

INCHES 9 1 2 3 4 5 6 7 8 9 10 11 12

SCALE FOR  
DETAILS

FIG. 112



PLAN OF VAULTING

earlier in appearance, almost like the beginning of fourteenth century work. We should consider this screen as, if anything, earlier than the sister screen at Halberton, the date of which is 1420.

The bays are very wide, with their six tracery lights, but the stout central mullion running vertically through to the apex neutralises the weakness of design which would otherwise be apparent. The illustration given shows the fine and massive nature of the work, which exhibits a delicacy of effect combined with boldness. It is stated that the screen was once painted. The entrance to the roodloft stairs is on the west side of the screen in the north wall.

(2) There is a balustered parclose screen of late date to the Bradfield aisle, and on the north side of the chancel is a parclose (apparently modern) of geometric decorated character, and not unpleasing in effect.

Within recent years a carved rood has been placed over the central section of the roodscreen.

The aisle on the extreme south of church was built about 60 years ago and the screen lengthened, the work being a careful reproduction of the old, by a local carver. The central doors of the screen were removed many years ago for a fashionable wedding and have never since been replaced.

*Exeter Dioc. Arch. Trans.*, 1847, p. 127; Lysons' "Devon," p. cccxxviii; J. Davidson, "History of Axminster Church," p. 57 (note); S. Kensington list of painted screens.

**UGBOROUGH (St. Peter).** (1) A considerable portion remains of a very fine roodscreen. The central portion has been cut down to the sill-level by a former vicar, but in the north and south aisles the screen is standing for its full height. The vaulting is missing, and the cornice enrichments are nailed in horizontal series on the spandrels between the lights, and show an extraordinary variety.

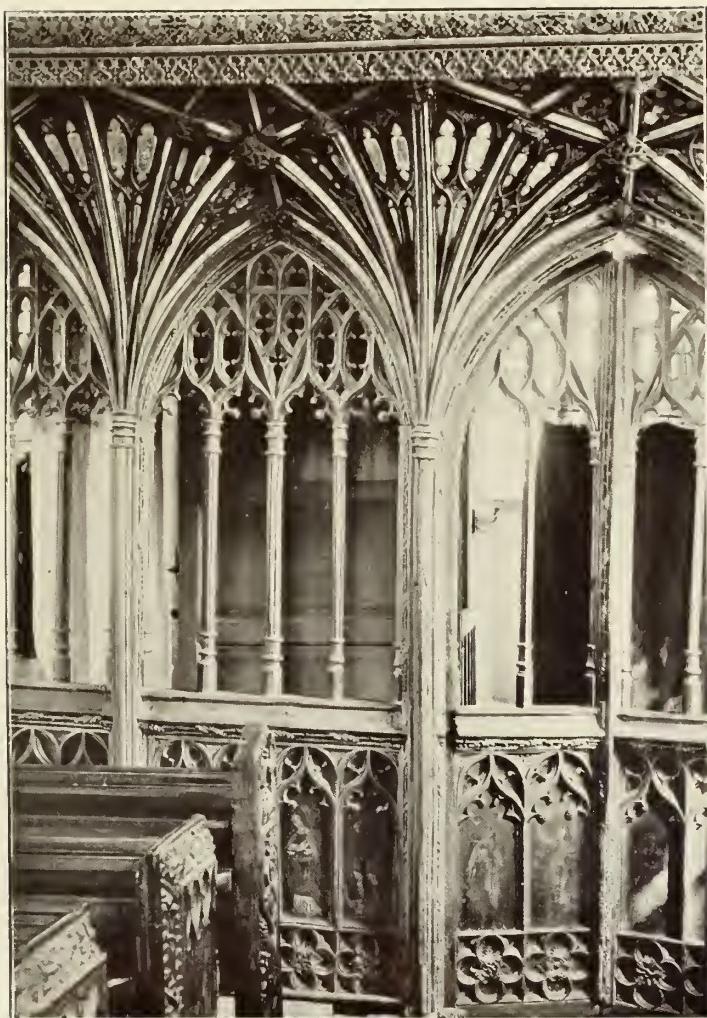
A glance at the photograph will show that in addition to the five principal enrichments present, there are five varieties of beadwork, the top one fluted and pearly, the next cross-grooved giving the "knobbed" effect of a fir-cone—then comes one with a sinuous fluting, and lastly, at the bottom, an ornamental twisted bead with chisel cuts in the hollows and another bit of sinuous fluted bead. The major enrichments include (1) a beautifully ribbed vine-leaf, like the South Pool variety only much smaller (this is the one nearest the top); then (2) an ornament corresponding to another of the Kentisbere bands, then (3) a variety of foliage unlike the general types, and possibly peculiar to this screen; (4) a band similar to Kentisbere (third band) and lastly, at bottom, a very broad and handsome bank of foliage with the split or "burst" leaf found on the later screens, and corresponding to the middle Kentisbere band (No. 2) only much larger.

Thus in regard to its cornice work this screen belongs chiefly to the Kentisbere and Lapford groups, but also to the South Pool group in respect of one of its ornaments, and when we come to consider the tracery, we find the affinity to the screens of Dartmouth, South Pool, etc., strongly marked, as the foliated ogee is present in the tracery. But here it becomes a tracery bar, and runs right into the point of the arched head.

The lower panels are like Manaton, and it is worthy of note that at Manaton also appears the ribbed leaf in the cornice band.

Not many years ago there still remained a considerable quantity of the canopy work from the old roodloft gallery, affixed to the top of the screens as at Kenton and Pilton, and a photograph of this is extant—a copy being in the possession of Miss Rowe, of Great Haye, Lamerton; but nothing is now visible.

PLATE CXI



PLYMTREE, ROODSCREEN



The screen retains ancient colour, which has been renovated, but the lower panels retain a series of figure-paintings of which a complete list appears below (Plate CXXIVA).

*Exeter Dioc. Arch. Trans.*, 2nd Series, II, p. 96; S. Kensington list of painted screens.

Several of the figures appear to have been repainted, as they appear in trunk hose and other remarkable costumes.

(2) There are two parclose screens.

That on the south side of the chancel is by far the best, and contains some very beautiful and original detail in the heads, exhibiting the same influence (possibly Flemish or Spanish) which is in evidence at Holbeton or Kingsbridge (Plate CXIVA).

The north parclose is of similar but inferior pattern, and has lost the upper portion of its tracery, which is supplanted by some weird and curious woodwork—evidently the handiwork of the village carpenter.

#### UGBOROUGH LIST OF PANEL PAINTINGS

*Screen across nave and aisles.*

*Across north aisle, from north—*

- 1. St. Apollonia.
  - 2. A female saint.
  - 3. The Blessed Virgin.
  - 4. The Lily Pot and St. Gabriel.
- The doors are gone.

The Annunciation

*Then—*

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.

Sibyls.

*Then—*

- 1.
  - 2.
  - 3.
  - 4.
- The Adoration of the Magi.

*On main chancel screen—*

- 1. A half-length figure.
- 2. The Blessed Virgin within an aureole.
- 3. Two angels adoring.
- 4. St. John the Baptist.
- 5. A soldier shooting.
- 6. St. Sebastian.
- 7. Another soldier shooting.
- 8. Another figure with quiver of arrows.

The Assumption of the Blessed Virgin.  
The Martyrdom of Saint Sebastian.

The doors are gone.

*Across south aisle—*

- 1.
- 2.
- 3.
- 4.

Sibyls.

The doors are gone.

*Then—*

- 1. St. Lucia or Agnes (?)
- 2. St. Agatha.
- 3. An executioner.
- 4. A female with dish.

The Martyrdom of St. John the Baptist.

**UPEXE.** Some portions of an old screen from the oratory of the manor-house (now the town farm), including the beams and joists, with original colouring and decoration, have been incorporated with the tower screen in the parish church.

*Exeter Dioc. Trans.*, 1890, p. 155.

**WARKLEIGH.** Portion of a singularly fine screen, with Renaissance detail, remains in the church. The work is stated to be similar to, but richer than, the superb old screen that once inclosed the "Skirret" pew at Peter Tavy. It was taken down prior to 1850, and for some years it was lying about the church in many places, neglected and uncared for. In 1850 these fragments were put together and incorporated in a new tower screen, which still stands in the church. They consist of a series of panels, about ten in number, and as will be seen on reference to the illustrations (Plates CXXVA and CXXVIC), are of exceedingly fine character. They have the appearance of being the lower panels from a high chancel screen, and are mounted on a modern base.

**WASHFIELD.** A very remarkable Jacobean screen traverses the chancel and north aisle. It was made and erected in 1624, by one Henry Sebright. The detail is rich and beautiful. This screen carries over the chancel door the arms of James I, and over the aisle doors the Prince of Wales's feathers, marked "C.P." The former were until recently removed to the tower (Plate XLVIIb). The date on the screen shows that it was erected in the last year that Charles was Prince of Wales. The quarterings of King James's shield have been altered. An illustration of the screen is given in the *Transactions of the Devonshire Association* for 1902, together with a short description. This shows the screen in its late incomplete state, but more recently the Royal Arms and badge, with their arabesque bratishings have been restored to their rightful place, greatly to the advantage of the work.

**WEAR GIFFORD (Holy Trinity).** (*See STOKE RIVERS.*)

**WELLCOMBE (St. Nectan).** A chancel screen of unique interest is still standing here. It is undoubtedly by far the earliest remaining in the county. It is square-headed, and the lights are divided by small shafts of very rude workmanship. A good deal of the cornice work remains and exhibits some interesting detail (Plate LXXIXA). It is very probably later than the screen, as it reproduces some of the characteristic fifteenth century ornament, such as is met with at Hartland and elsewhere. The screen has been moved eastward of its proper position and now incloses the altar rails. The lower panels have been removed and several of the fine old bench-ends have been inserted, the poppy-head finials having been sawn off to make them fit the space. Over the transept arches are carved oak panels, representing the vine and the fig-tree.

Illustration in *Devon. Assoc. Trans.*, 1902.

**WEMBURY.** A small portion of the roodscreen is mentioned in the *Exeter Diocesan Transactions* for 1853, p. 301, as standing in the south aisle. The rest was destroyed a few years before by an ignorant churchwarden, during the absence of the vicar, and against his explicit instructions.

**WHIMPLE.** A small portion of the ancient roodscreen has been refitted in the tower arch. It is of considerable interest, and includes two series of painted panel-pictures, well executed, and in good preservation, having architectural backgrounds painted in.

A complete list of these is given below.

#### WHIMPLE

##### LIST OF PANEL PAINTINGS

Two portions of the screen found under the pulpit, and now fixed to the piers of the west tower.

*On south side, from east—*

1. A king—Henry VI.
2. St. Sidwell.
3. St. Roch.
4. St. Barbara.

*On the north side from west—*

1. St. Sebastian.
2. St. Clement.
3. St. John the Baptist.
4. St. Apollonia.

See also C. E. Keyser, *Archæologia*, LVI.

**WHITCHURCH.** (*See MORETONHAMPSTEAD.*)

**WHITFORD CHAPEL.** (*See AXMINSTER.*)

**WIDECOMBE-IN-THE-MOOR (St. Pancras).** The lower portion of the roodscreen remains. It was cut down to the dado-rail before 1822. The detail is good, and there remains on the lower panels a fine series of paintings of saints, apostles, and the four Latin Doctors. A complete list is given below.

C. E. Keyser's *Archæologia*, LVI; C. Worthy's "Ashburton," etc., p. 66; R. Dymond's "Things Old and New Concerning the Parish of Widecombe-in-the-Moor," p. 12; *Exeter Dioc. Arch. Trans.*, 1892, p. 241; S. Kensington list.

### WIDECOMBE-IN-THE-MOOR

#### LIST OF PANEL PAINTINGS

Screen across nave and aisles.

*Across north aisle, from north—*

1. St. Agatha.
2. St. Dorothy.
3. St. Apollonia.
4. St. Mary Magdalene.

The doors are gone.

*Then—*

1. St. Sebastian.
2. St. John the Evangelist.
3. St. Simon.
4. St. Thomas.

*On main chancel screen—*

1. Indistinct.
2. St. James Major.
3. St. Matthias.
4. St. Peter.

The next four panels and the doors are gone.

*Then—*

1. St. Augustine (?)
2. St. Jerome.
3. St. Gregory.
4. St. Ambrose.
5. St. Paul.
6. St. James Minor.
7. St. John the Evangelist.
8. St. Andrew.

*On screen across south aisle—*

1. St. Jude.
2. St. Lawrence.
3. St. Stephen.
4. A female saint.

The doors are gone.

1. St. Catherine.
2. St. Margaret.
3. St. Ursula.

Now placed across the nave  
and former position of the  
doors.

**WILLAND (St. Mary).** This church contains a beautiful roodscreen, of the square-headed type, consisting of a series of narrow coupled lights, with ogee cinquefoiled heads, the spandrels enriched with very fine sunk carving (Plates LXXXA and XLVIIA and Figs. 113 and 114). The screen supports the floor of a roodloft carried on a horizontal coving, which is enriched with panels containing an embossed ornament of Renaissance character. The overhanging cornice has an extremely good running ornament of vine-leaves. The work retains a quantity of ancient colour and gilding in the upper part, the lower panels being uncoloured. The illustrations are from a measured drawing by Mr. A. G. Bond, A.R.I.B.A., and a photograph by Mr. Crossley.

The screen is specially interesting as showing in its completeness a screen of the earlier or rectangular-headed order, of which many specimens remain in Devon, but all except this one are without their coved head. Geo. Edmund Street has placed in Ashburton Church a screen of this type, but it is not a good one.

**WITHERIDGE (Morchard Bishop).** The beautiful stone pulpit in this church is of pre-Reformation date and according to Dr. Oliver it was originally in Exeter Cathedral, but being considered to be in danger from the Puritan iconoclasts was removed to Witheridge, being an out-of-the-way place, for safety's sake.

The pulpit is of the best Devon type, with rich foliated scrolls bordering the panels, which contain statuary under fine canopy work.

There is an excellent carved member forming the corbel of the pulpit base.

WOLBOROUGH (Newton Abbot). This church retains a remarkable series of screens as follows—

(1) A roodscreen, to nave and aisles, of very good but late Perpendicular work.

(2) North and south parcloses to chancel, of light and graceful character, with old colour newly restored.

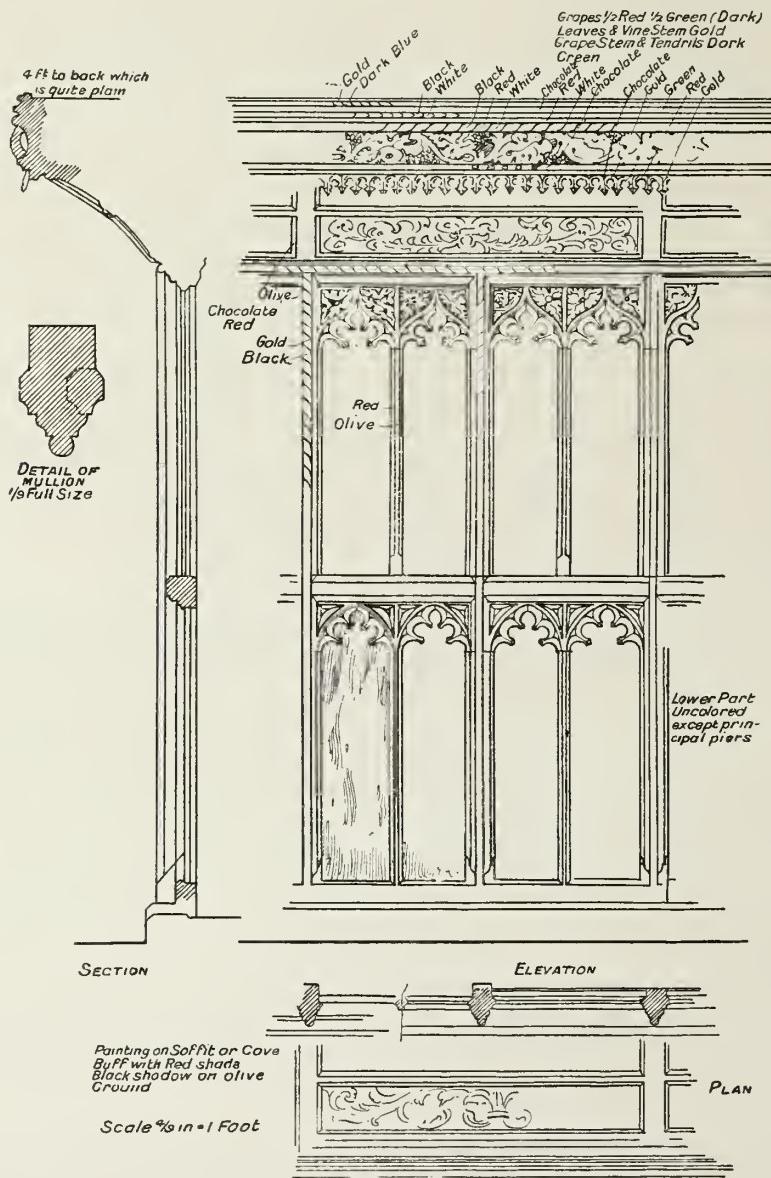
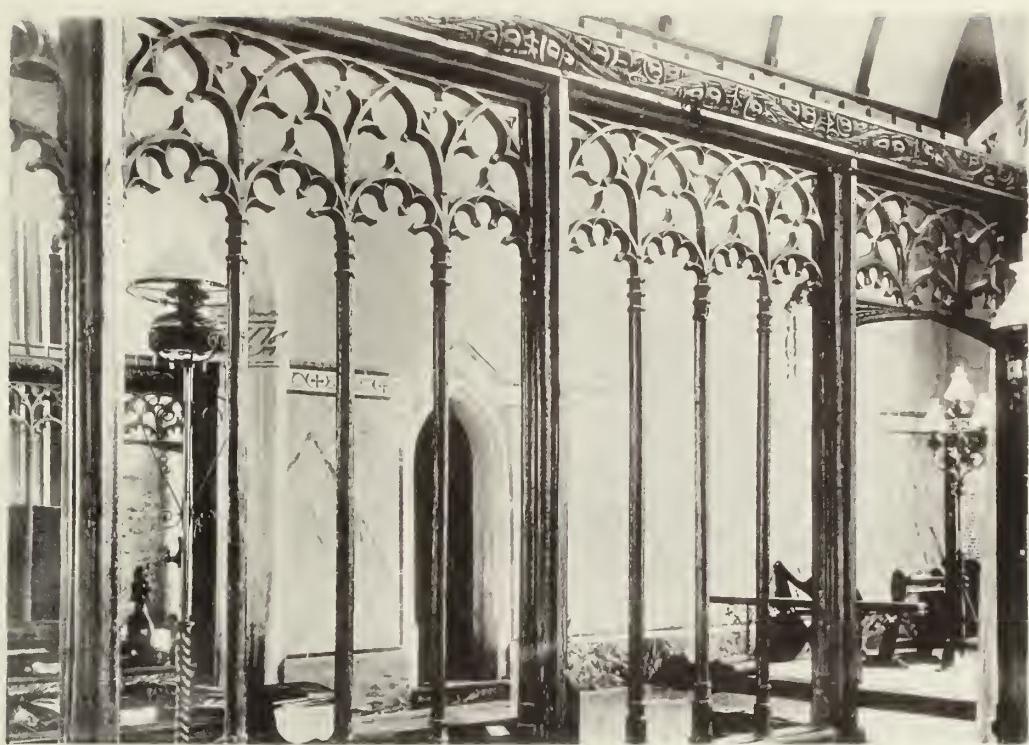


FIG. 113

(3) Small screens forming enclosures on the west of the roodscreen at its north and south extremities. The cornices of the roodscreen, now broken into three divisions by the removal of the vaulting, would originally have run continuously across the church.

The nave portion was some years ago removed from its proper position and carried back one bay eastward into the chancel, but has now been brought back into line with the others,

PLATE CXII  
TYPES OF PARCLOSE SCREENWORK



(A) STOKENHAM : SOUTH PARCLOSE



(B) SOUTH POOL : SOUTH PARCLOSE



though the traces of this removal are still apparent. The church was "beautified" by the feoffees in 1710, when the screens were much altered, and probably a good deal mutilated. The small screens fence two shallow chantries or private chapels. They may be compared to those at Lavenham Church, Suffolk (Plate CXXIX), where the ornamental enclosures of the Spring and de Vere families still remain in a similar position in the aisles.

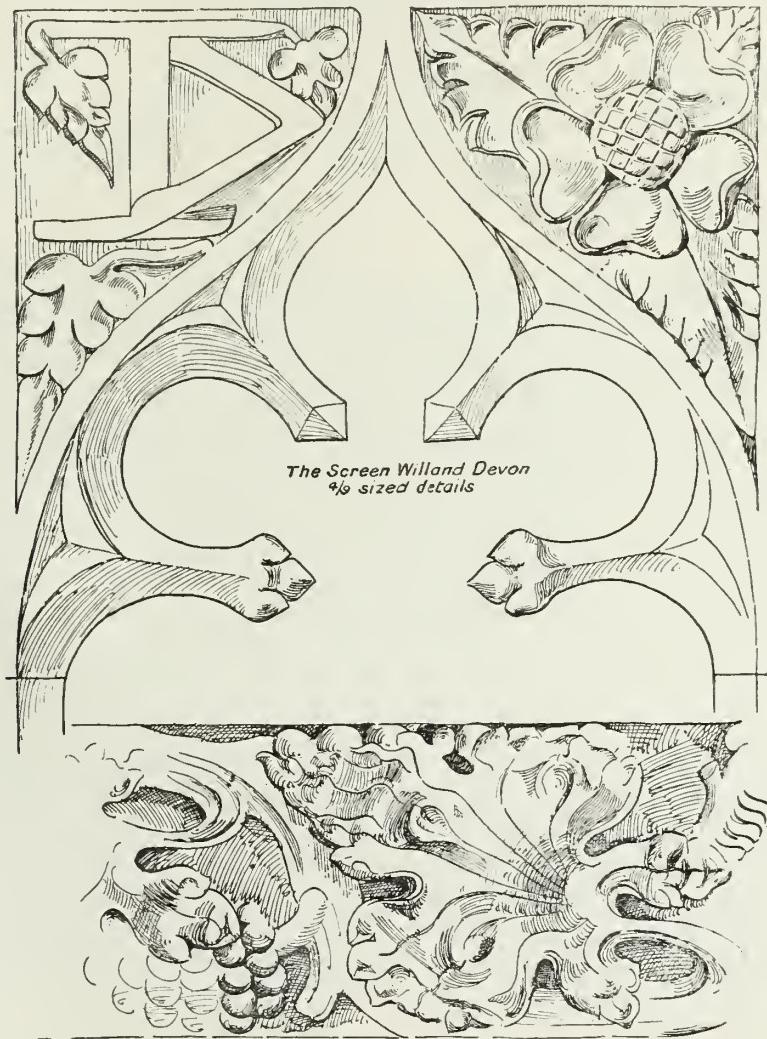


FIG. 114

The whole of the screenwork is richly painted, and a remarkable series of figures appear on the panels. A complete series is given below, embodying, with necessary corrections, the result of Mr. Keyser's researches.

The main screens retain their cornice enrichments in a fairly perfect state. The two principal bands of ornament appear somewhat similar to those of the Kentisbere group, and there is another smaller enrichment below with a good inverted cresting of distinctive type.

The fan-tracery, with the cornice beams, has gone, but in the spandrels between the arcaded lights are some remains of canopy work, and of the traceried spandrel-fillings of the old vaulting.

The screen was re-gilt in 1866, and not a few of the figures were repainted at that date.

The character of the woodwork is suggestive of a late date. This may be definitely considered to be subsequent to 1518, which is the date of the sepulchral recess in the south chancel chapel—probably the founder's tomb.

### WOLBOROUGH

#### LIST OF PANEL PAINTINGS

*Screens across nave, aisles, and transept, west side, from north—*

1. (?) A crowned Abbess. St. Bridget of Sweden, probably as Abbess, much defaced, holds bunch of flowers.
2. (?)
3. St. Alexis.
4. An Abbot, probably St. Benedict. (White habit, open book.)
5. St. Bernard.

*South side, from west—*

1. St. James Minor.
2. (?) St. Stephen.
3. St. Paul.
4. St. Bartholomew.
5. St. Andrew.

*On the doors, three panels brown painted over.*

*Then—*

1. St. James Major.
2. St. Thomas.
3. St. Matthew.
4. St. Simon.
5. St. Philip.

*Across north chapel—*

*Four panels between transept and chapel have no figures.*

*Then—*

1. St. William of York.
2. St. Etheldreda.
3. St. Gertrude the Great.
4. St. Ursula (arrow and ship).
5. St. Helen (Elina).
6. St. Sidwell.
7. St. Catherine.
8. St. Dorothy.

*Main chancel screen—*

1. Sir John Schorne (Ba Scorn).
2. St. Aubert (St. Obrith).
3. St. Cosmas (pestle and mortar).
4. St. Damian (phial).
5. St. Julian Hospitator.
6. St. Maurus.
7. Isaac.
8. Abraham.

*On the doors—*

1. An Archbishop.
  2. do.
  3. An Abbot.
  4. do.
- Repainted possibly over the four Doctors of the Western Church.*

*Then—*

1. St. Adrian.
2. St. Leodegar.
3. St. Victor of Marseilles.
4. St. Paul the Hermit.
5. Youthful figure—(?) St. Placidus.
6. White monk—(?) St. Benedict.
7. Figure in white.
8. do.

*Screen across south chapel—*

1. St. Joan of Valois.
2. (?) St. Agatha.
3. St. Barbara.
4. St. Helen.

*On the doors—*

1. Female saint.
  2. St. Apollonia.
  3. St. Veronica.
  4. Female saint.
- Repainted.*

*Then—*

1. Male saint.
2. St. Leonard (crozier and fitters).
3. (?) St. Petronilla (with broom).
4. (?) St. Olave.
5. St. Paul of Constantinople (very unlike).

*Screen across south transept, from east—*

*The doors with three panels are gone;*

*Then—*

1. St. Gabriel.
  2. The Lily Pot.
  3. The Blessed Virgin.
  4. St. Elizabeth.
  5. St. John the Baptist.
- The Annunciation.*

*On west face from the north—*

1. An ecclesiastic.
2. Male figure (not a Cardinal as Keyser states).
3. St. George.
4. An Archbishop.
5. Probably St. Leonard (Keyser says St. Erasmus).

C. E. Keyser's *Archæologia*, LVI; Monograph on the screen at Wolborough Church in *Exeter Dioc. Arch. Trans.*, 1854, p. 42; *ibid.*, 1901, pp. 30, 31; Murray's "Handbook to Devonshire"; C. Worthy's "Devonshire Parishes," II, p. 125; S. Kensington list.

PLATE CXIII A

TYPE OF PARCLOSE SCREENWORK



AVETON GIFFARD



**WOODBURY (St. Swithin).** There are some remains of an ancient Perpendicular roodscreen, but so altered that the original design is entirely destroyed. The screen was standing in its original condition until 1847, and above it was a tympanum of lath and plaster, which had apparently existed there since the Reformation, and this entirely filled the chancel arch. During its removal in 1848 it was found that the Ten Commandments had been painted upon it at no less than three different times. The incumbent (Rev. J. L. Fulford) took it down because he thought it prevented his voice being heard. In 1862 he modernised the screen, taking out the old tracery, raising the lights about eighteen inches, and inserting foliations in the arched openings. He cleared away the old enrichments which had been planted on the west face of the screen between the lights, and pierced the spandrels, repainting the screen in imitation of some original colour discovered during the alterations. There were formerly hagioscopes north and south of chancel.

*Exeter Dioc. Arch. Soc. Trans.*, 1894, pp. 64-6.

**WOODLEIGH.** The lower portion of a screen with panel-paintings of saints is mentioned as having stood here some time since. Nothing, however, remains in the church.

C. E. Keyser, *Archæologia*, LVI.

**WORLINGTON, WEST.** A screen of late Perpendicular type crosses the south aisle, enclosing the eastern bay or chantry. It is of three divisions, and shows arched lights with solid spandrels in a rectangular framework. The lights are filled with Perpendicular tracery of the regulation type, but containing a rather remarkable rosette in the tracery fork, and the spandrels are all filled with carving, fairly good, but shallow. The framework is well moulded, and the cornice contains a large cabled bead, different to others. The doors have linenfold panels below the rail. The screen has a look which suggests that it is a Jacobean copy of Gothic work.

## S U P P L E M E N T

(*Screens of which particulars were received too late for insertion above*)

**DOWN : EAST (St. John Baptist).** The church contains an old vaulted screen of nine bays, of which the two end ones are mutilated. All the tracery is cut out, and the lower panels are missing. There is some fine embossed detail in the fillings of the vaulting like that of Burrington. The vaulting springs from "angel" corbels. This screen is believed to have been brought from the old church at Churchill, now pulled down. There was formerly a tympanum with the Royal Arms on it in the chancel arch.

*Exeter Dioc. Arch. Soc. Trans.*, 1883, p. 330; Baring Gould, "Book of the West," I, 99.

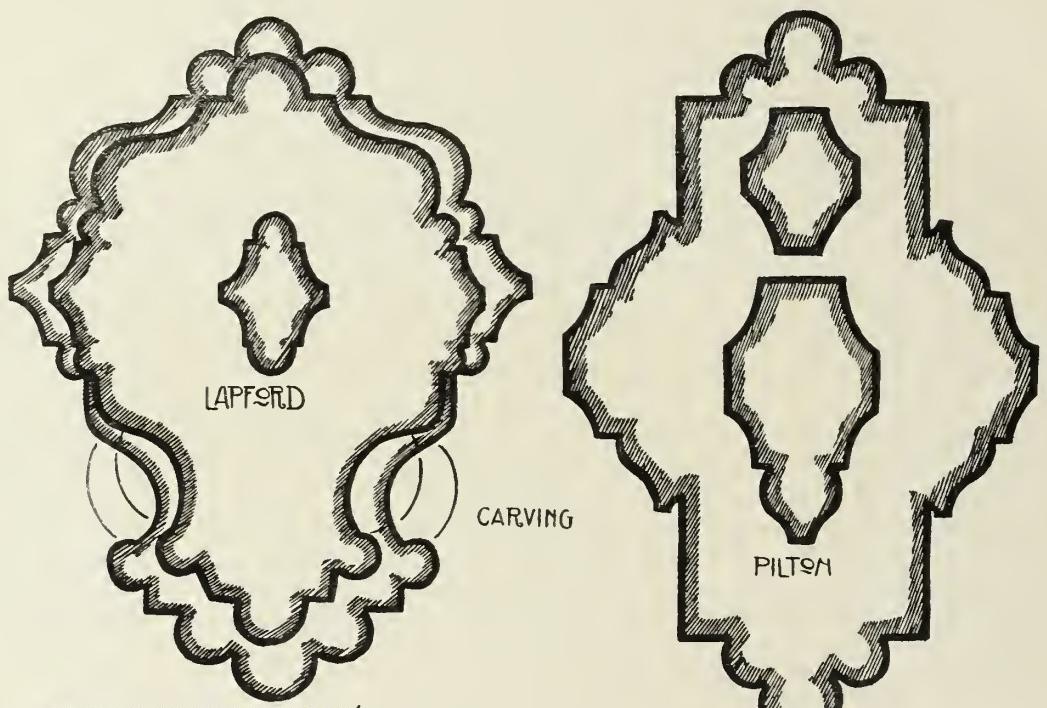
**HOLCOMBE BURNEL.** There is a screen across the tower arch in this church incorporating eight painted panels of the roodscreen, shewing figures of saints in good preservation. On the south side are four female saints, with initials beside them.

- |   |  |
|---|--|
| 1. S.K. Saint Katharine : with her wheel. | 3. S.M. St. Margaret—dragon, not very evident. |
| 2. S.B. St. Barbara—tower.                | 4. S.T. No emblem (probably St. Thecla).       |

These four wear the most remarkable costumes, worth studying as representing fashionable female dress at the end of the fifteenth century. The head-dresses are similar to those worn by the Sibyls at Heavitree. On the north side appear the four panels—

1. S.N. Saint Nicholas.
2. S.J. Saint John the Baptist—with the Agnus Dei.
3. A.G. The Angel Gabriel, with the scroll inscribed "Ave Maria gratia plena," etc.
4. S.M. Our Lady, kneeling at a desk, her face turned to the angel ; near her is a lily with the I.H.S. monogram on the flower pot.

(Communicated by Miss Beatrix F. Cresswell, of Exeter.)



## STANDARDS

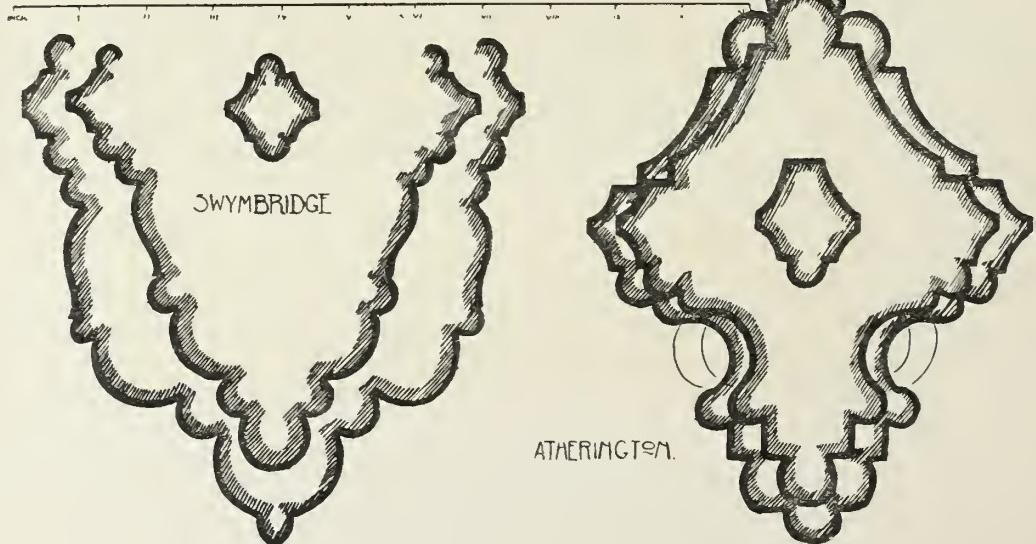


FIG. 115

PLATE CXIIIb

TYPE OF PARCLOSE SCREENWORK



UGBOROUGH



# STANDARDS

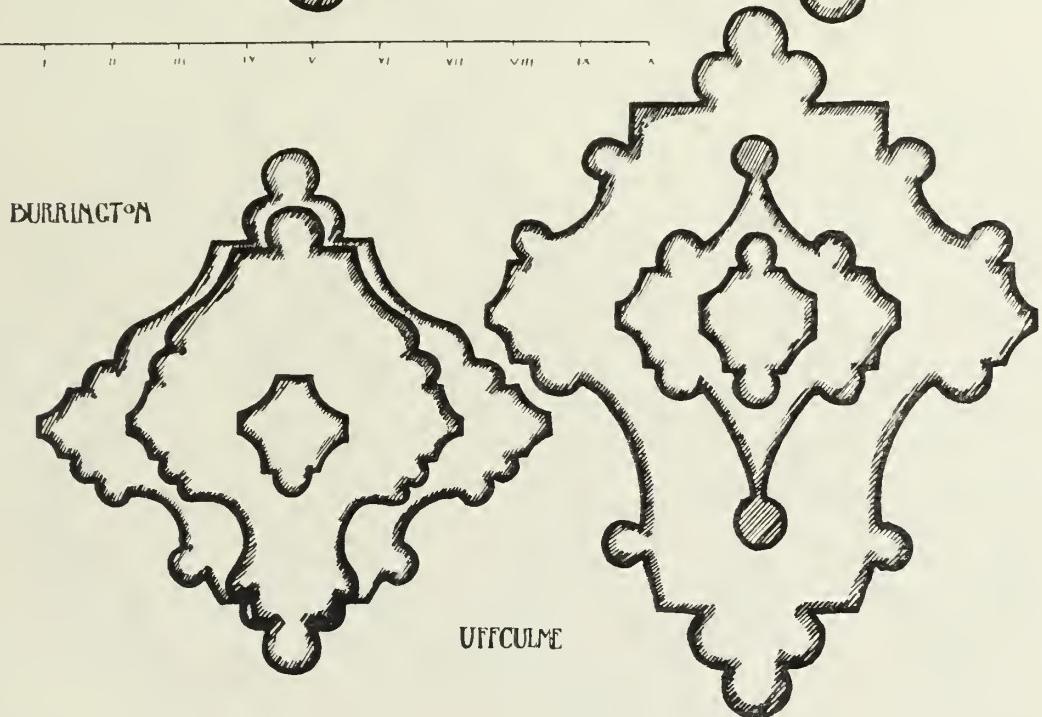
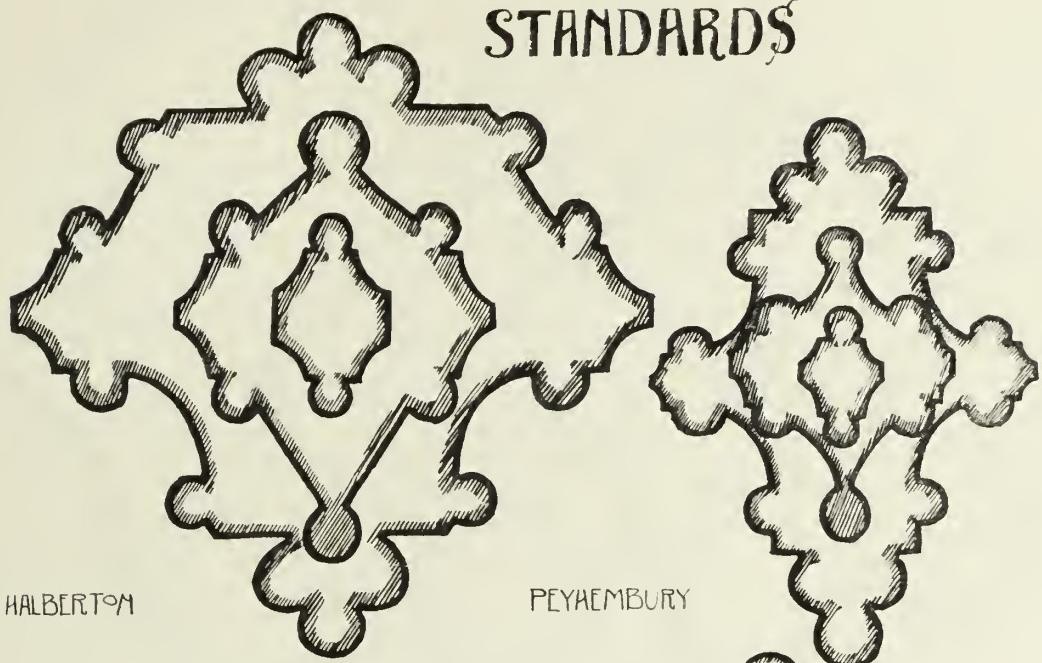


FIG. 116

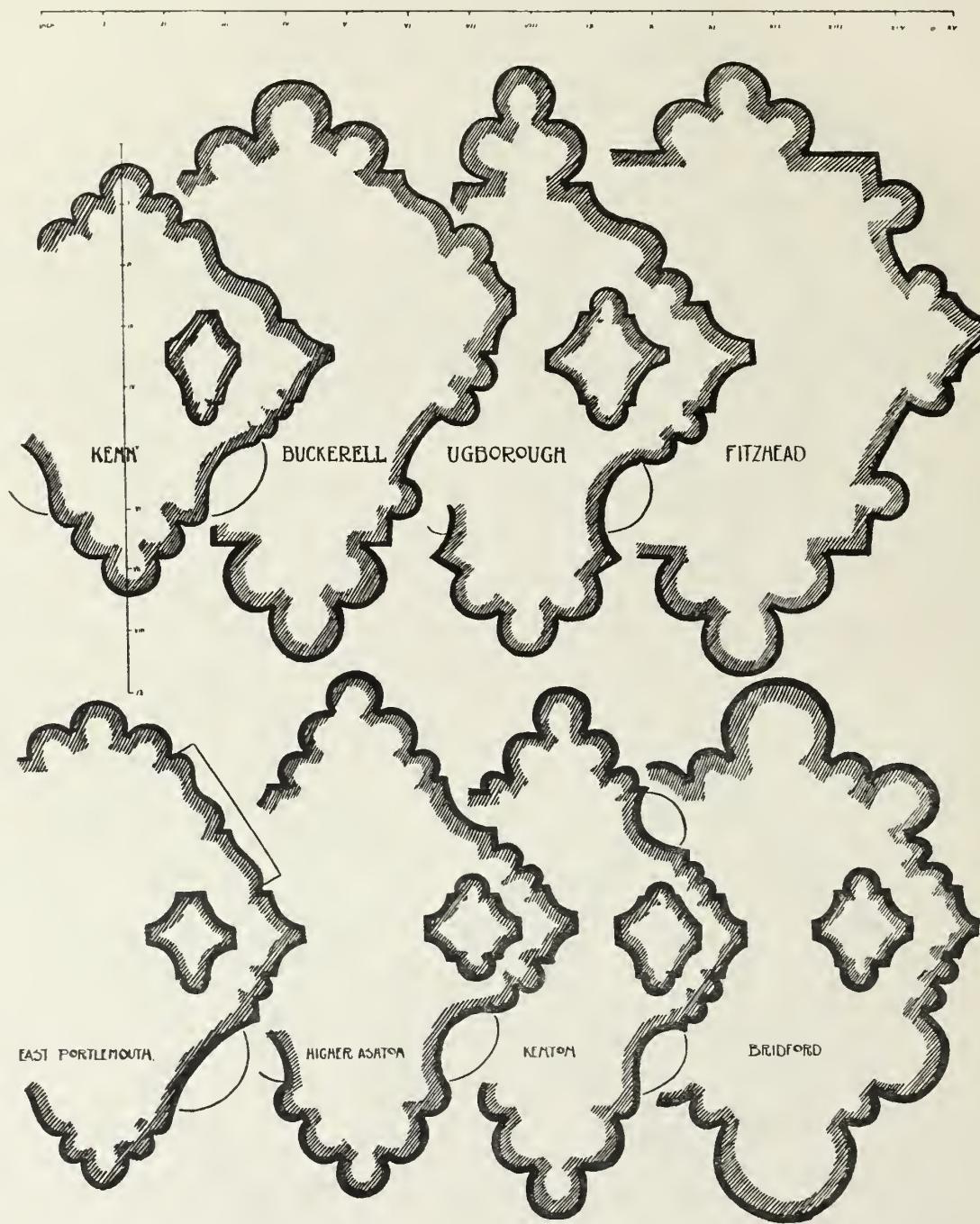


FIG. 117

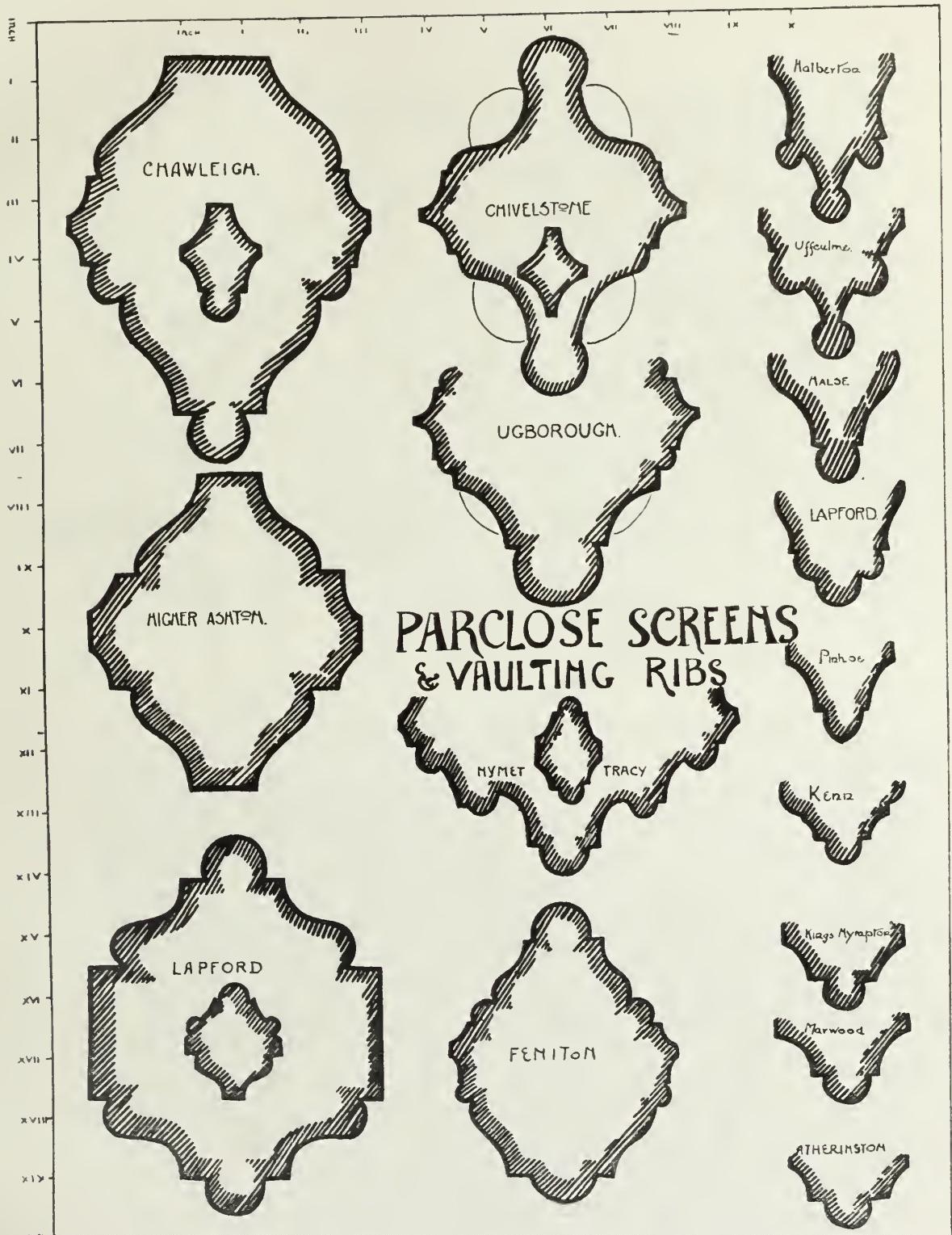


FIG. 118

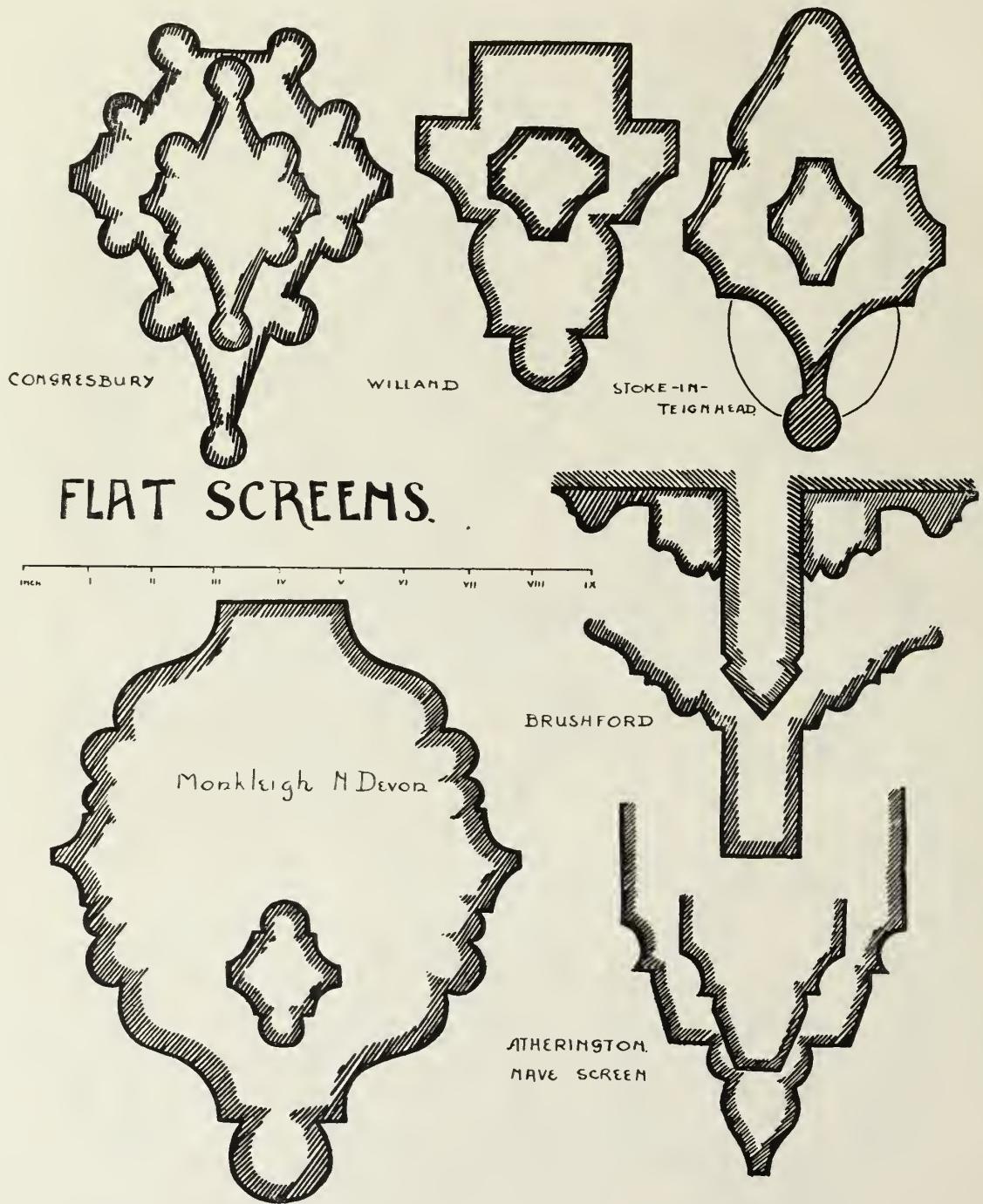


FIG. 119

PLATE CXIV  
TYPES OF PARCLOSE SCREENWORK



(A) UGBOROUGH: SOUTH PARCLOSE



(B) CHIVELSTONE: SOUTH PARCLOSE



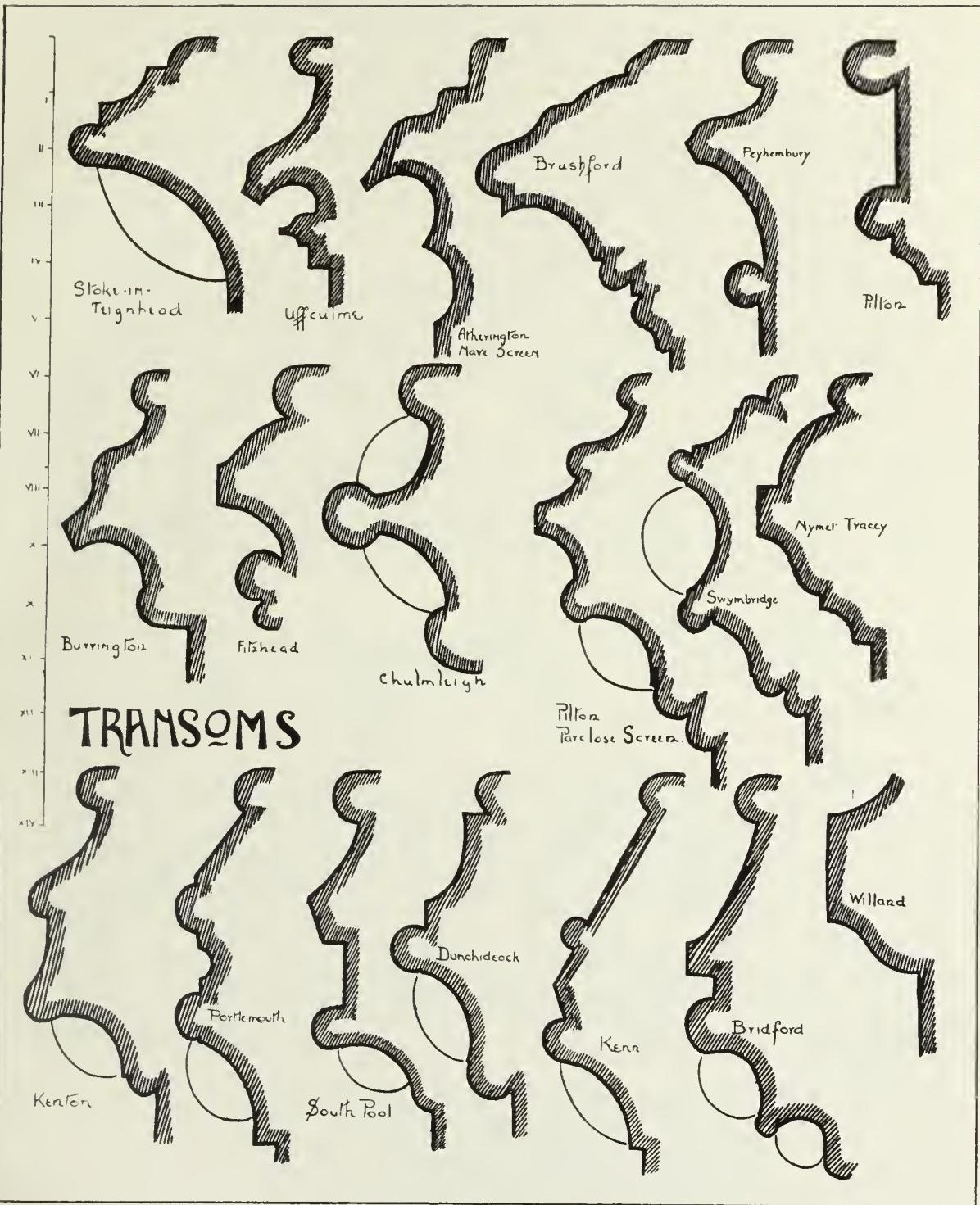


FIG. 120

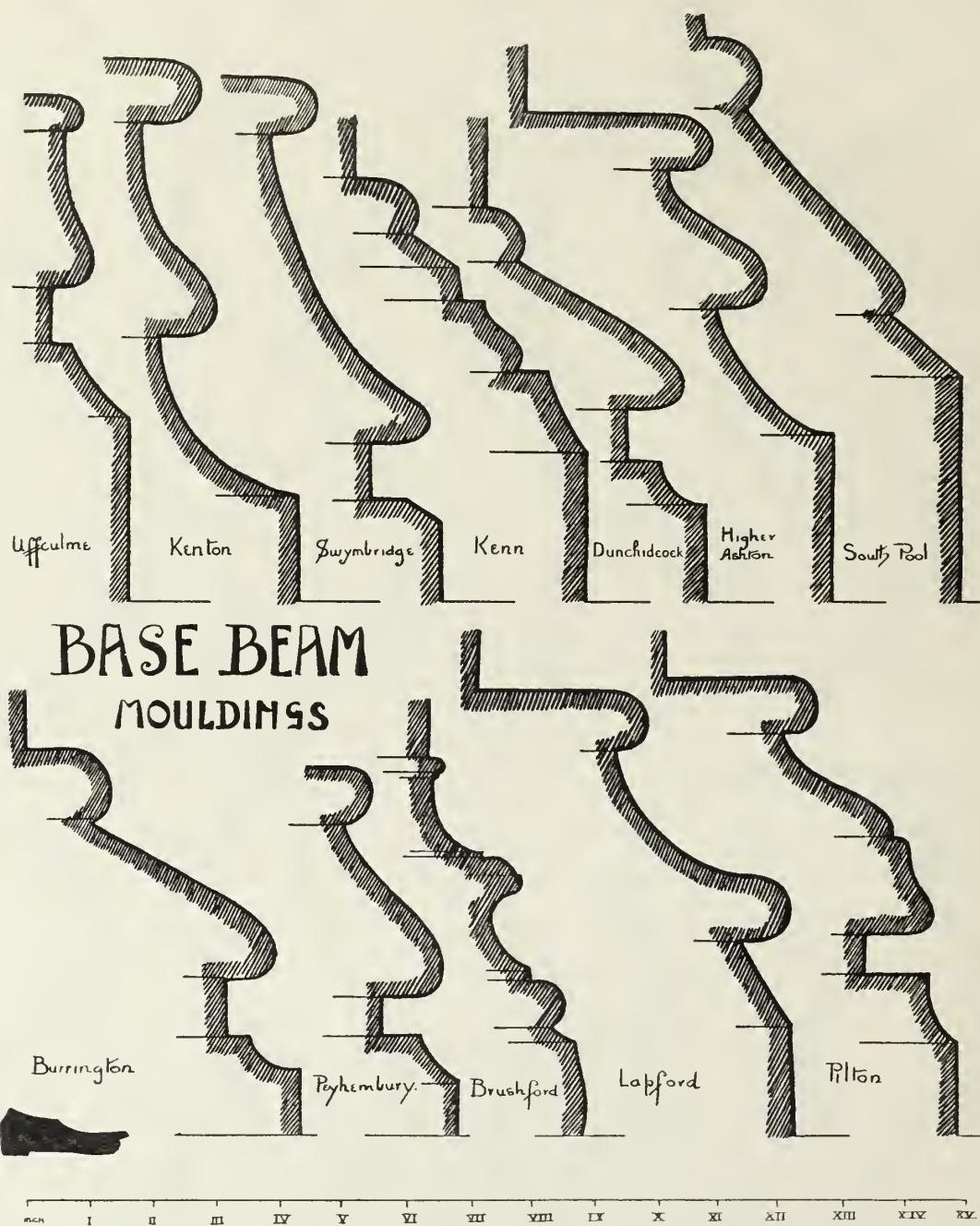


FIG. 121

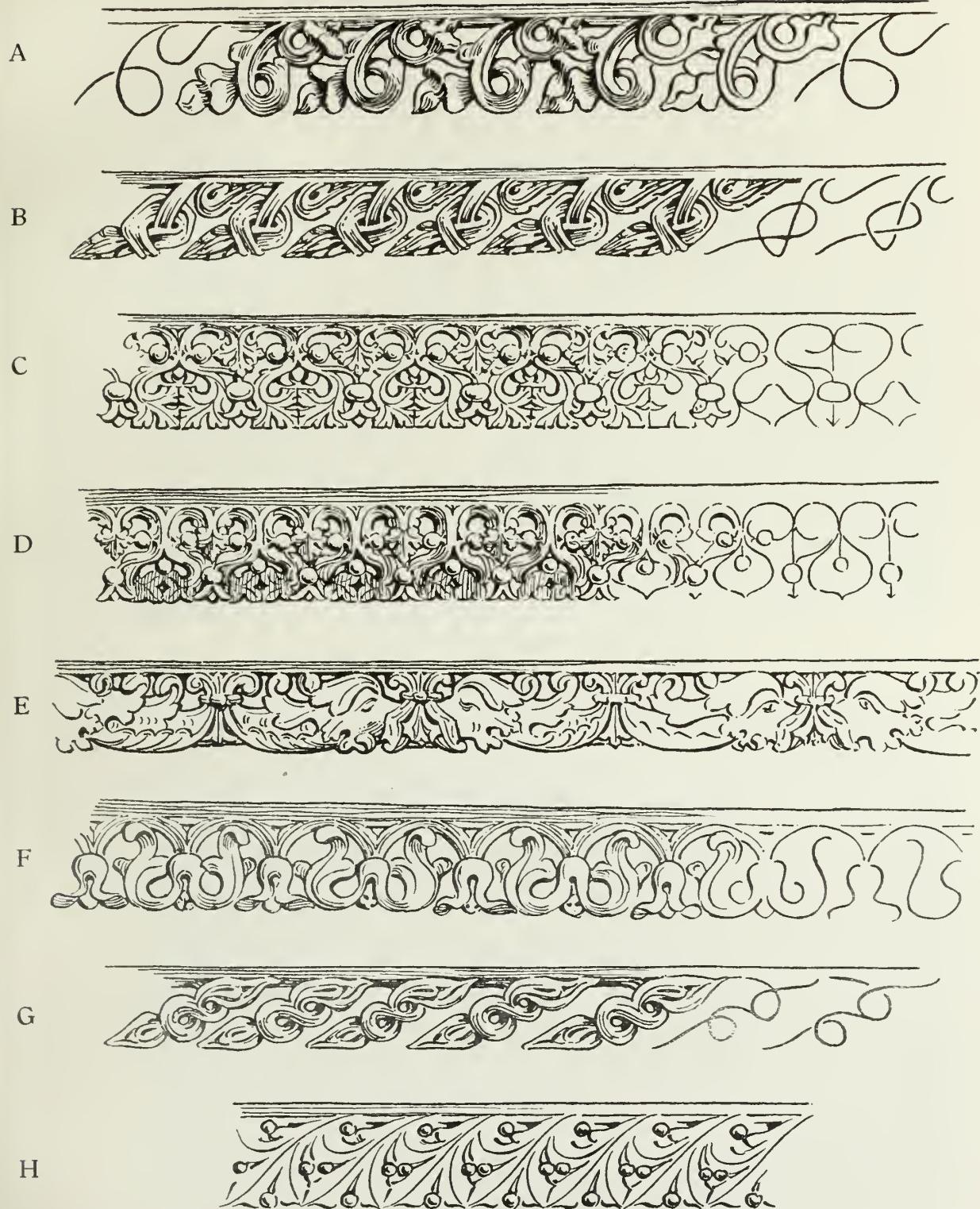


FIG. 122

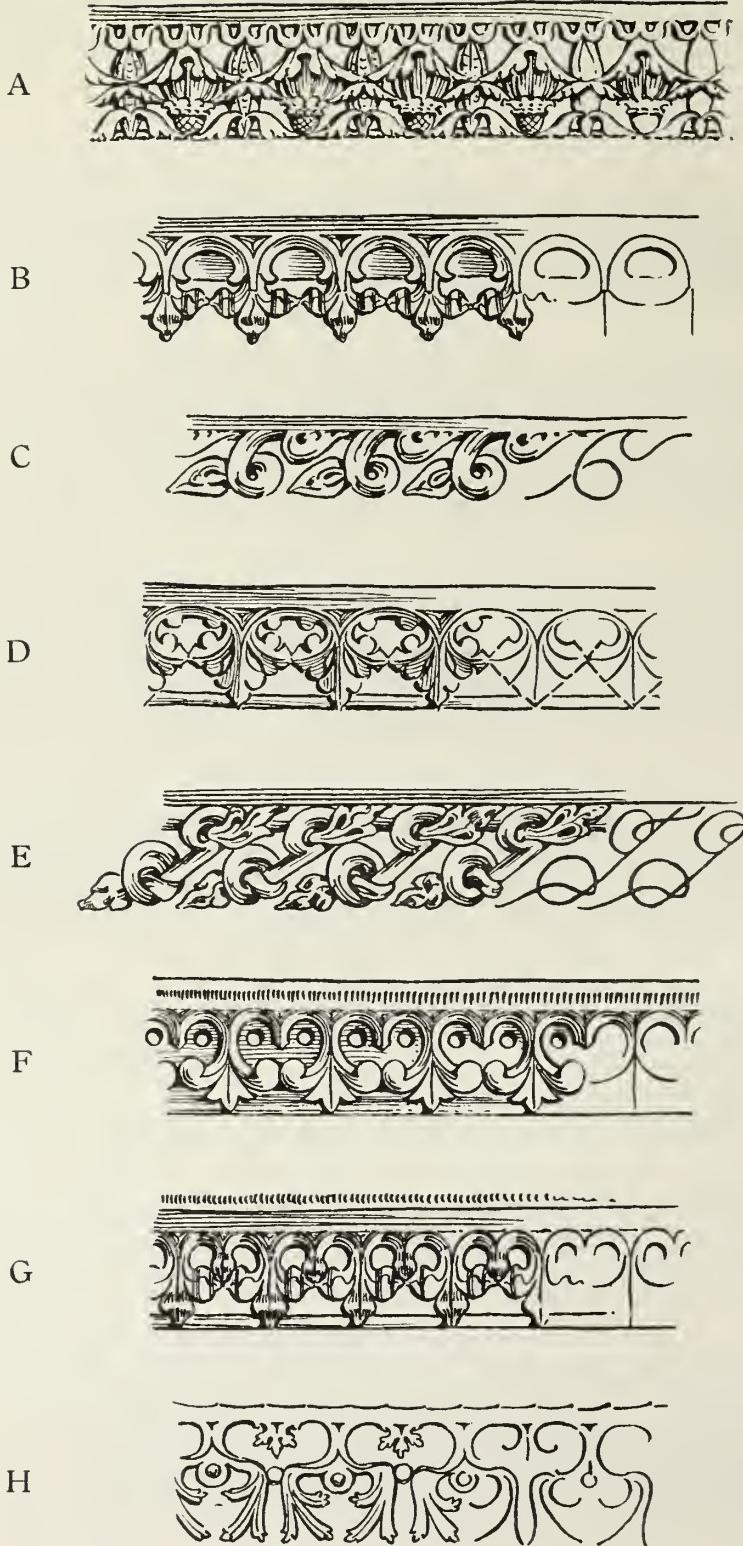


FIG. 123

PLATE CXV  
DETAIL OF CORNICE ENRICHMENTS  
*THE VEINED VINE-LEAF*



(A) IN ROODSCREEN: BOVEY TRACEY



(B) STOKE-IN-TEIGNHEAD (EARLY FORM)



PART V

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SCREENWORK IN THE COUNTY  
OF CORNWALL



# PART V

## SCREENWORK IN THE COUNTY OF CORNWALL

**A**S a county, Cornwall has suffered far more in the wholesale destruction of its ancient ecclesiastical woodwork than has the sister county of Devon; and the screens have apparently been singled out as a special object of attack. Out of all the two hundred and fifty and odd ancient churches in the Diocese of Truro, all of which were at one time most indubitably furnished with roodcreens, if not with other interior screenwork as well, but fifty at most now present any remnant—and of these fifty, the large majority can, alas! show nothing but the most meagre fragments.

A number of screens probably disappeared as a result of seventeenth century Puritanical violence—which has left an indelible mark in the district—witness that of St. Ives, which, with the organ, fell a prey to the fury of the iconoclasts in 1647-8. The roodscreen of St. Columb Major was burnt in 1674; those of St. Columb Minor and Probus were removed in the eighteenth century; but it seems to have been reserved for the nineteenth to incur the reproach of having been the principal era of destruction.

Many glorious screens, standing in Lysons' time (1820 to 1822) and mentioned by him, have since disappeared—their removal unrecorded and exciting no comment—others have been swept away later in the century, and a few, sad to relate, within recent years. The following is a partial list, giving some of those which are known to have disappeared since the beginning of the nineteenth century.

TYWARDREATH, c. 1820.

ST. MICHAEL'S MOUNT.

LAUNCELLS.

DULOE.

ST. DOMINICK.

LUXULYAN.

VERYAN.

MINVER (1837).

MOORWINSTOW (1834).

MINSTER (1842).

VIRGINSTOWE (1845).

TALLAND (since 1850).

DAVIDSTOW (latter half of nineteenth century).

And even where no absolute removal has taken place, a terrible mutilation has too often been effected by the sawing off of the whole of the upper or loft-carrying portion of the screen, including the traceried openings, leaving nothing but the lower framework as a partition to mark the mutual boundaries of nave and chancel. This happened so often that we regard it as being a fashionable move amongst a certain section of the clergy. Amongst the screens so treated were—

ST. BURYN.

ST. EVAL.

ANTONY.

BUDOCK.

BLISLAND.

LANDULPH.

ST. LEVAN.

ST. MAWNAN.

ST. KEW.

ST. COLAN.

CRANTOCK.

ST. WINNOW (aisle part).

SANCREED.

ST. ENODOC (St. Minver), etc., etc.

ST. MICHAEL ..

Of the rest, there still retain their ancient superstructure in a more or less imperfect state the following—

**ALTARNUN.**  
ST. BREWARD (part only left).  
ST. GERMANS (parcloses).  
LANEAST.

LANHERNE (St. Mawgan).  
LANREATH.  
ST. EWE.  
ST. WINNOW.

but only two of these preserve their vaulting, viz., St. Ewe and St. Mawgan.

The superstructure has been replaced at Crantock (where vaulting and roodloft have been added), also at the following places—

ALTARNUN (where the vaulting is modern).  
MADRON.  
BLISLAND (with roodloft).

SOUTH PETHERWIN.  
ST. KEW.

whilst at St. Columb Major, Little Petherick, Newlyn West, and St. Neots, really good modern vaulted screens have recently been erected, and at Breage is another, complete with roodloft and tympanic enclosure.

There is no ancient roodloft existing in Cornwall. The floor of the loft only exists at St. Ewe and St. Mawgan (Lanherne) : but the old descriptions of the lofts at St. Columb Minor and St. Michael's Mount show that this county could vie with others at one time in the possession of very beautiful and highly adorned works of this kind.

In addition to the foregoing lists of screens existing in a fairly perfect, or semi-mutilated state, we may give the following list of fragmentary remains—

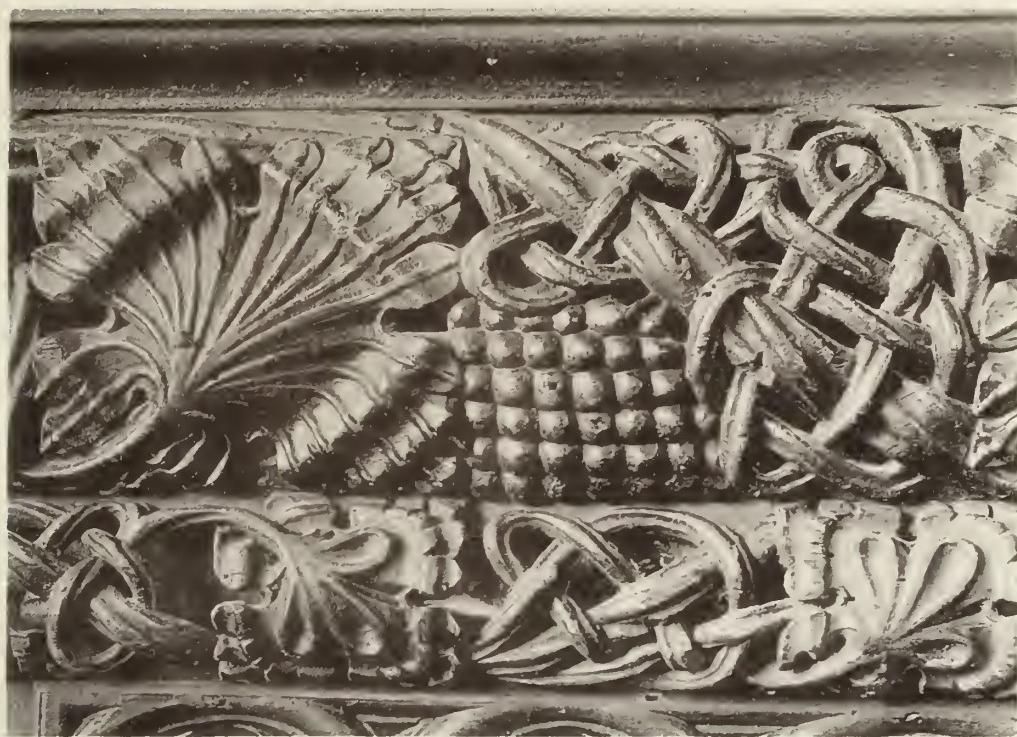
BOTUS FLEMING (?)  
BRADOC—BOCONNOC.  
ST. COLUMB MINOR.  
DAVIDSTOW.  
DULOE.  
ST. DOMINIC.  
GUNWALLOE.  
GWINEAR.  
ST. JUST-IN-PENWITH.  
LUXULYAN.  
ST. MINVER.  
MULLION.

MYLOR.  
NEWLYN EAST.  
PHILLACK.  
POUNDSTOCK.  
PROBUS.  
ST. RUAN MAJOR.  
ST. STEPHEN-BY-SALTASH.  
SANCREED.  
ST. TEATH.  
TINTAGEL.  
ST. VERYAN.

Coupled with the "Evangelical" dislike of screenwork and the popularity of the "Meeting-house" ideal which characterised the revival of religious life in the early nineteenth century, there was probably another reason for the disappearance of screens in the Cornish churches, namely that the Cornish climate, being mild and humid, is not favourable to woodwork, but promotes decay. It is only just, perhaps, that this factor should be given due weight in assessing the responsibility for the extensive clearance we discover.

There would appear to have been a rather large proportion of painted screens in this county. Out of the fifty or so of which we are able to give particulars, twenty-one are said to show colour or traces of colour enrichment, whilst of those destroyed, six

PLATE CXVI  
DETAIL IN CORNICE ENRICHMENTS  
THE VEINED VINE-LEAF



(A) IN ROODSCREEN : SHERFORD



(B) IN ROODSCREEN : LITTLE HEMPSTON

*(An early example of Cornice Work—Compare this with the later work at Bovey and Sherford.)*



more are described as having been painted. The following is a list of these screens. Those with figure panels of saints are noted "SS."

EVAL, ST.  
EWE, ST.  
LANREATH. SS.  
MAWNAN. SS. (fragment of four panels).  
WINNOW, ST.  
BUDOCK, ST. SS.  
BLISLAND.  
BURYAN, ST.  
LEVAN, ST. (sculptured figures).  
MADRON, ST.  
DAVIDSTOW. SS. (fragment one figure).  
GUNWALLOE (fragment four figures).  
MINVER, ST.

MINVER, ST. ENODOC.  
MYLOR (inscribed).  
NEWLYN EAST.  
PROBUS.  
POUNDSTOCK. SS. (fragment with six figures).  
VERYAN (fragments).  
MOORWINSTOW (fragments).  
COLUMB, ST., MAJOR.  
COLUMB, ST., MINOR.  
TYWARDREATH. SS.  
LAUNCELLS. SS.  
MICHAEL'S MOUNT, ST.

From fragments which are left us it is possible to glean some general idea of the character of the Cornish work as compared with that of other districts, and two qualities seem to stand out prominently in connection with it. These are the rich variety of form and detail combined with the extreme rudeness or ruggedness of execution. Perhaps the most typical instances of Cornish work are to be found in the screens at St. Ewe and St. Buryan, and it is to the former of these screens that the attention of students of the work may be specially invited, seeing that it retains practically the whole of its ancient features intact with the exception only of the roodloft panelling. A glance at this screen shows a singularity of proportion totally distinct from anything to be found on the other side of the Tamar. To one accustomed to the graceful proportions and finely-wrought curves of the Devonshire arcading and vaulting, this would at first sight appear crude and clumsy, and yet there is a singular charm about it. The great width and freedom of the carved scrolls of the main uprights, the enriched encrustation of bas-reliefs of the vaulting, and the beautiful tendril work with its series of animals and monsters in the cornice, all combine to give a striking effect. There are screens in Brittany which seem closely to parallel such work as this, that for instance at Kerfons, where the general proportions and outline of the vaulting, etc., are very similar. Other Cornish screens—those in the smaller churches—probably showed a close affinity with the screenwork of Wales, but practically no example remains to prove this.

Another very curious local type of screenwork is that represented by the screens at Crantock and St. Mawgan. The Crantock screen has been very completely restored and may be regarded as exhibiting very much the same appearance as would have originally been designed. The absence of tracery in the arcading gives it a curious aspect which would be harsh if it were not for the delicate enrichment which runs like a fringe all around the heads of the openings. There are instances of a somewhat similar idea, but of different execution, in the screenwork in other parts of England, as for instance in the sister screens at Campsall near Doncaster, and Mobberley in Cheshire (Plate XI B), whilst the heads of many of the East Anglian screen arcades are enriched with a light feathering of cusped work in a similar position. This type of screenwork is derived

from the older form of arcaded screen in stone, which has been a favourite with our church-builders from the earliest times, and whose evolution is traced in an earlier section. (*See* note on LANHERNE.)

There are, however, no stone screens in Cornwall,<sup>1</sup> and it is unlikely for two reasons that there ever were any. In the first place, the prevailing ecclesiological type is not one which includes a structural chancel arch, and in the second place, the stone of the district, being refractory, would not lend itself to a sufficiently detailed treatment for this class of work.

<sup>1</sup> Except for a possible instance at Egloshayle, where there is some mention of a screen wall in connection with a stone pulpit.

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#### ECCLESIOLOGICAL NOTE

In some Cornish churches, there are found small arches inserted in the nave-arcade, north and south of the chancel-limit, just under the position of the roodloft. These are still existing, it is believed, at St. Paul, St. Ruan Major, and St. Stephen by Saltash. The two former are illustrated in Blight's "Churches of West Cornwall," pp. 34, 93. There was another at St. Grade, now demolished. We see a similar feature in other parts of the country, as in the fine church of St. Cuthbert, Wells, and at Staple Fitzpaine (Somerset), also in the church of Compton Bassett, Wilts, where their *raison d'être* becomes apparent.

The arch here is clear on the north side, giving lateral access to the chantry-altar under the roodloft. The loft spans the depth, and in the churches containing these side arches, we may take it that there was always a double screen, such as Compton Bassett Church still retains.

Over the narrow side arches in the Cornish churches would be found other openings in the spandrels of the arcade, to give access from one part of the roodloft to another. This may be seen at Mabe (*vide* sketch in Vol. II, *Proc. R. Inst. Cornwall*, p. 236), also at Malborough, Payhembury, etc., etc., in Devon, and Halse in Somerset.

# SCREENS IN CORNISH CHURCHES

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## DESCRIPTIVE LIST OF THOSE SURVIVING OR RECORDED

**ALTARNUN** (Egloskerry, Launceston). The roodscreen is very fine, and dates from 1500—as also do the benches.

The fan-vaulting was missing but has been restored within the last few years. An interesting photograph is given in the *Royal Institute of Cornwall Journal* showing the screen in a most dilapidated state before restoration.

The work is of a good Perpendicular type, though rather of the plainer sort. There was formerly a carved figure standing upon it, but this fell down some years ago. Two paintings on deal panels are preserved in the church. These date from 1620, and represent the Lord's Supper and the Crucifixion.

*Exeter Dioc. Arch. Trans.*, 1849, p. 222;

*Royal Inst. of Cornwall Journ.*, X (1890-1), pp. 265-70; *ibid.*, XV, p. 141.

**ANTONY** (Devonport). The lower part of a screen was erected prior to 1864, copied from fragments of the old one. The superstructure was left for later addition.

The oak benches are copies of those originally in the church.

*Exeter Dioc. Arch. Trans.*, 1864, p. 2.

**BLISLAND** (Bodmin). A roodscreen of elaborate and delicate workmanship is here, bearing a handsome loft, supporting rood and figures, all richly illuminated, by Eden, architect.

The lower part of the screen is ancient, and its painted enrichments are a restoration of the original colour. The tracery and upper portions are scarcely Cornish in feeling.

The rood and figures are very large, and are here attached to the western face of the loft.

Dr. J. C. Cox, F.S.A., *Church Times*, Mar., 1907; Maclean's "History of Deanery of Trigg Minor," I, 54; *Royal Inst. of Cornwall Journ.*, XV, p. 141.

**BOCONNOC** (Lostwithiel). In the church is the upper part of the screen from Bradoc. The work is of plain Perpendicular character.

**BODMIN.** Wood parclose screens, constructed from old bench-ends.

**BOTUS FLEMING** (Saltash). Some remains of the roodscreen were standing in the church in 1849.

*Exeter Dioc. Soc. Trans.*, 1849, p. 183.

**BRADOC** (Broadoak), Lostwithiel. The base of the roodscreen remains, the upper part being removed to Boconnoc Church.

**BREAGE** (Helston). There is a modern roodscreen, with aisle continuations, the lights arcaded, and containing rather florid tracery. It is surmounted by a tall coved canopy, carrying a roodloft over the central section on which are a rood and figures, the space behind being enclosed by a tympanic filling, richly decorated. But the general design is not congruous with the Cornish models, and the effect is bizarre—the coved top is disproportionately tall.

The bench-ends are modern and poor. Baring Gould, "Book of the West," II, 288.

**BREWARD, ST. (Bodmin Moors).** Small portions of a screen are placed on the north side of the chancel at the entrance to the Onslow aisle. The date is considered to be early sixteenth century.

**BUDOCK, ST. (Falmouth).** The lower portion of the roodscreen remains, and shows a good type of Perpendicular work. It originally extended across nave and north aisle, and was apparently unbroken in its continuity. Now it has been cut in two and is divided by the chancel-pier, the aisle section having been mutilated by the halving of the bay on the extreme north.

The chancel division was originally of five lights, two on each side of the central opening, but those on the south side have been removed, probably because of their width exceeding the space the screen now occupies, and a modern bay of entirely incongruous appearance has been devised to make out the width of the wall. Sections of the standards formerly carrying the upper part of the screen remain, showing how the latter was roughly sawn off in the nineteenth century, like so many others in Cornwall. Parts of the upper screenwork are preserved, and a restoration is spoken of, but, to judge by the published drawings, on very inadequate lines, since the screen is left in its cramped position, the mutilated portions not restored, and the cornices set flat along over the head of the lights, the place of the fan-vaulting being usurped by figures of angels, unusual in this position, and instead of a proper pair of doors a heavy piece of tracery in the door head is proposed to be supplied—a similar piece, of breadth quite disproportionate to the rest of the screen, being added to make out the width over the modern bay on south side.

The doorway to the chancel has also been shown far wider than it anciently was, and the levels of the two halves of the screen have also been altered. The screen is celebrated for its paintings. It retains the most complete series in the county, there being twenty-seven painted figures of saints remaining on the lower panels. These carry their emblems, and are said to be placed within painted niches—an arrangement quite different to those of Devon.

#### BUDOCK : SAINT

##### LIST OF PANEL PAINTINGS

The panels appear to have been misplaced when the screen was altered. Formerly they represented a series of prophets and apostles (as at Chudleigh, Kenton, and Bovey Tracey, in Devon), with Sibyls, as at Bradninch. There remain now the following (beginning at the north end)—

##### *North aisle—*

1. A head.
2. A cleric, tonsured.
3. St. Ursula (?), veiled and crowned, with what looks like a ship in her right hand, and a palm or short sword held upright in her left.
4. A king.
5. A sibyl or queen crowned with striped rod in her hand (qy., column of Flagellation (?)).
6. A crowned figure, holding a palm.

##### *Central screen—*

7. A prophet, with scroll, and red-topped peaked turban.
8. An apostle with book.
9. A prophet, turbanned as before, with scroll.
10. St. Agatha (?) with palm, and red-hot pincers.

11. A female saint, with palm and book.
12. A prophet (?) carrying a bag or purse.
13. St. Paul (with sword and book).
14. A prophet (with scroll as before).
15. A female saint (?).
16. St. James the Greater (?) with staff. (In other hand is what may be a scrip.)
17. A prophet (as before).
18. St. Mary Magdalene (?) with alabaster box.
19. A prophet, with scroll.
20. An apostle, with sword and book.
21. A prophet, with scroll.
22. An apostle, with sword and book.
23. A prophet, with scroll.

Five more panels on the south side of the chancel entrance are boarded over, and partly blocked by the pulpit-stairs.

The colours in Nos. 1 to 23 are mostly green and red, and the whole of the west side of the screen shows traces of colour.

The church was originally cruciform, it is said. The north transept has disappeared. The rood-stair is on the south side at the angle of the transept.

PLATE CXVII  
DETAIL IN CORNICE ENRICHMENT  
*THE VEINED VINE-LEAF*



(A) SOUTHPOOL



(B) HARBERTON

*(Both the above are late and well-developed examples)*



**BURYAN, ST. (Penzance).** This church still retains the lower portion of the roodscreen and the enriched beam which formerly supported the roodloft balcony on the west side. The work that remains is of a peculiarly interesting nature, and in its complete state must have been a curious piece of work. Prior to 1814 it is said that the church was particularly rich in carved oak, but during the repairs which were carried out in that year the benches and screens were barbarously destroyed. Mr. J. T. Blight, who has written on Cornish churches, says that the screen was taken down on the plea that it deadened the preacher's voice. The beam retains about two-thirds of the carved vine-leaf enrichment in its original position, and it has a feature not often met with, in the representations of hunting scenes, warfare between animals and birds, and grotesque heads which are interspersed with the vine pattern. Compare St. Ewe, also Norton Fitzwarren in Somerset. The workmanship is somewhat rude, but the effect is good. The screen originally extended across the whole width of nave and aisles ; the lower panels are encrusted with conventional foliage, etc., somewhat like the work at Sutcombe and Swymbridge in Devon, whilst in the county of Cornwall the screen at St. Winnow has similar but inferior ornament. The ancient colouring remains.

The whole of the upper framework of the screen has disappeared, a good deal having been used by the farmers for ordinary purposes.

Some of the traceried heads of the arcade are preserved in a large chest within the church, or were so in 1885. One is preserved now in a glazed frame, in the church. They are of curious and rich design, and two woodcuts are given in Mr. Blight's book showing an interesting character, rather flamboyant in type and of varied design.

It is said that some figures of saints belonging to this screen were to be seen not long ago as chimney ornaments in houses in the parish.

It is stated in the *Exeter Transactions* for 1871 that some of the carved beams and uprights found their way into the framework of some of the cottagers' pig-styles.

Adjoining the screen on the chancel side are four oak misericord stalls which were provided for the Dean and three Prebendaries of a College of Augustinian Canons which were formerly connected with the parish.

The whole of the screen was anciently gilt and painted chiefly in red and blue, and each compartment of the tracery was of a different design (*vide* Mr. J. T. Blight's book).

There is a project on foot for the restoration of the screen, and copies of an architect's design have been reproduced in postcard form showing a screen of the West Devon (Kentisbere) type—but we are happy to learn from the Rector, Rev. R. I. Martyn, that he has no intention of doing anything to the screen which will prevent the result being called a restoration in the truest sense of the word. The existing fragments will be worked in and copied.

Many of the old bench-ends remain, and are fine ; but the new woodwork in the church is wretched stuff.

Baring Gould's "Book of the West," II, p. 319 ; "Churches of West Cornwall," J. T. Blight (1885 edition), p. 199 (illustration of cornices) ; also illustration of tracery heads to lights ; Lysons' "Cornwall," p. ccxxxii ; *Exeter Dioc. Arch. Trans.*, 1871, p. 212 ; *ibid.*, plate 44 (elevation of lower part of screen with details) ; S. Kensington list, p. 218 ; *Cornish Magazine*, I, pp. 308-314 ; Gilbert's "History of Cornwall," II, p. 725.

**CALLINGTON.** Modern chancel screen, by St. Aubyn (1882).

**CAMBORNE.** The pulpit is carved with the symbols of the Passion, and has a shield with the five wounds.

**COLAN, ST. (St. Columb).** Until recently a section of the lower part of the roodscreen was standing. This consisted of two divisions, each of two panels, on the north side of the chancel opening. They were mounted on the old screen plinth, or foot beam, which remained in its ancient position for the whole width of the chancel (Fig. 124).

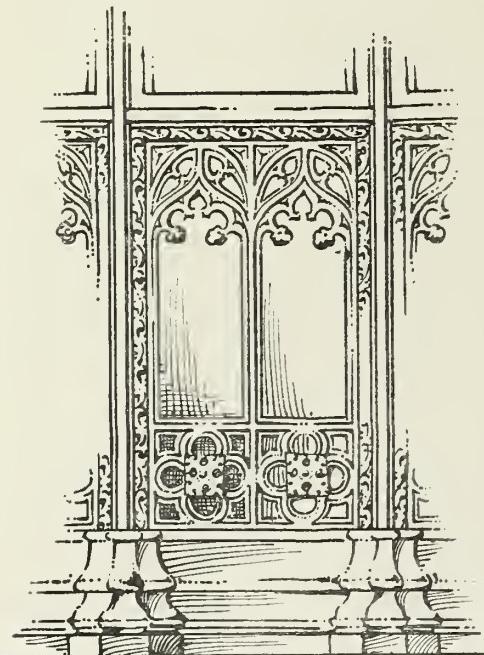


FIG. 124

The sketch reproduces the general character of the work as evidenced by an old photograph. All has now disappeared, but the pulpit, which is of modern construction, contains panels and carving copied from the screen, and more recently a new piece of screenwork, reproducing the old type, has been fixed in the north aisle.

**COLUMB, ST., MAJOR.** (1) The old screen was destroyed in 1674 by an explosion of gunpowder. Nothing remained of it except some of the lower panels, or rather the backs of them, for it seems that even the tracery had disappeared, leaving, as an old parishioner remembers, the marks of their cinquefoiled heads in red and blue. These colours are referred to in the South Kensington List.

(2) There was a light chancel screen put up in 1844, but this has recently made way for a very fine composition—a new roodscreen of five divisions, fan-vaulted, with well-developed cornices, the arched fenestrations filled with a somewhat complex but

very effective tracery, quite in the style and spirit of the tracery heads at St. Buryan (now in the church-box, but later to be restored). This very dignified and pleasing work is graced by the addition of a good rood and figures of SS. Mary and John. It was the gift of the present Rector in 1906—a memorial to his mother.

(3) The south chapel has a lesser screen of good Perpendicular type in keeping with the rood-screen. The north chapel is enclosed by screens of the Victorian era, low in elevation, and very simple—not to say tame—in design. The restored chancel-roof with enriched bays of nave roof over the rood are worthy of note, as is also the excellent modern oak pulpit.

There are a series of fine old benches remaining in the aisles; these bear curious carvings of animals. *Ecclesiologist*, IV, p. 194, and VII, p. 107; *Archæological Journal*, XI, p. 323; S. Baring Gould's "Book of the West," II, pp. 224-5; S. Kensington list, p. 218.

**COLUMB, ST., MINOR (New Quay).** There was a magnificent roodscreen and loft in this church, erected in 1521, and enriched with gold and vermillion.

It is believed to have been destroyed in 1795, when the church was "beautified" according to the taste of that epoch, though it appears that some small part of it must have been standing until the Victorian "restoration" era completed the business.

There are still in the church two or three fragments of this old screen, which show the character of the carving and the colouring. When in its glory it was described as "a most curious and costly piece of workmanship, carved and painted with gold, silver, vermillion and bice, the masterpiece of art in these parts, of that kind."

The benches, of black oak, bore the date 1525 (Hals).

*Royal Inst. of Cornwall Journal*, XV, p. 139, and p. 146 *et seq.*; note by Rev. L. C. Carpenter, Vicar.

**COTHELE** (Bere Alston). The chapel contained screens, with a floor over, which enabled the family to exercise their devotions privately above.

Rev. S. Baring Gould.

**CRANTOCK** (Newquay). The lower part of a quaint and curious old screen together with the moulded uprights, until recent years stood in a very decayed state. There were traces of a very unusual fenestration, the openings not being traceried but left free, the arcaded heads being enriched by a small soffit cusping or cresting surrounding the opening, as at St. Mawgan. The screen has been reconstructed under E. Sedding, with some amendment of detail, and a rich vaulting and cornices added, with roodloft.

Compare St. Mawgan (Fig. 125).

There is also a section of old parclose screenwork (shown in a water-colour sketch taken a few years ago).

**CREED** (Grampound Road). No part of the roodscreen is standing, but some fragments of it have been made into the pulpit. A well-preserved section, beautifully carved, with flowing graceful lines, was discovered in its original position, in the back of an old box-pew. The date given is fourteenth century, but it is very probably later—perhaps even as late as the sixteenth century.

"Histories of Creed Parish Church," Otto B. Peter.

**CUBY, ST.** (Tregony, Truro). Some very fine Renaissance panels from the old screen now stand against the east wall.

Rev. S. Baring Gould.

**DAVIDSTOW** (Otterham, Camelford). Remains of the roodscreen (which were swept away late in the nineteenth century) are described as retaining one painted figure of a former series; and there are also some remains of parclose screens spoken of, the panels of which were filled with figures of saints.

Some portions of the old screenwork now form a screen at the west end of the church.

*Exeter Dioc. Arch. Trans.*, IV, p. 289; *Royal Inst. of Cornwall Journal*, XV, p. 143.

**DOMINICK, ST.** (Callington). The roodscreen remained in Lysons' day, and is mentioned by him, all that was left in 1849 consisted of carved work incorporated in the pulpit and reading-desk, placed in the church shortly before that date. *Exeter Dioc. Trans.*, 1849, p. 186.

**DULOE** (Causeland, Liskeard). The roodscreen was standing in 1822. There is still some screenwork in the church, but it appears to contain a good deal of modern work.

Lysons, p. ccxxxii.

**EGLOSHAYLE.** Some mention of stone screenwork.

**EVAL, ST.** (Newquay). The upper part of the chancel screen remains, bearing traces of ancient colour. The date of the work is about 1500.

*Royal Inst. of Cornwall Journal*, XV, in list, pp. 145 *et seq.*

**EWE, ST.** (St. Austell). The roodscreen is perfect. It bears traces of ancient colour, and is of rich and elaborate detail, though betraying a certain clumsiness of proportion which differentiates it from the Devonshire work. The ribs of the vaulting take an abruptly segmental curve. A scroll mould of unusually large dimensions surrounds the fenestrations and lower panels. The latter have a single tracery mullion only to each panel, making wide divisions. The fenestrations are each of four lights, having peculiar quasi-Decorated tracery in the heads. The upper member of the cornice is remarkable for the animal forms introduced into it. A heavy modern cresting surmounts it. The screen was restored in 1881. Early in the nineteenth century the Norton or Tregonnan aisle was described as being enclosed by a carved screen with doors handsomely painted and gilt, and further enriched by a variety of armorial bearings.

Gilbert's "History of Cornwall," II, p. 851; *Royal Inst. of Cornwall Journal*, XV.

**FORRABURY.** Contains a modern chancel screen, described in the *Exeter Dioc. Arch. Trans.* for 1899, p. 131.

**GERMANS, ST.** Oak parcloses screens, described as containing some original work of a very good and interesting type; restored and reconstructed by H. Hems.

**GERRANS, ST. (Falmouth).** Screens and parcloses by White of Truro, erected 1849, described as of good character.

*Ecclest.*, Vol. X, p. 246; *Royal Institute of Cornwall Journal*, XVI, p. 213.

**GOLANT, or ST. SAMPSON (Par).** The pulpit and reading-desk are made up of old panels (probably bench-ends) representing Apostles, the "M" of Mary, the Lily of the Annunciation, and the Instruments of the Passion. Baring Gould's "Book of the West," II, p. 194.

**GUNWALLOE (Curry, Helston).** Some remains of the old roodscreen are attached to the north and south doors consisting of panels painted with figures of apostles, including St. John with the chalice; St. James the Great with staff and scrip; St. Matthew with the axe, etc.

**GWINEAR (Gwinear Road Sta.), Hayle.** Portions of the old oak roodscreen remain, also old pulpit and choir stalls, exhibiting rich foliage and scroll work with Arms of Lanyon and Pennock. A partial restoration was made under St. Aubyn.

**HAYLE.** There is a chancel screen of Bath and Polyphant stone, in the new church built by J. D. Sedding.

**ILLOGAN.** Screen by St. Aubyn between chancel and south aisle, of simple character, in the new church. *Ecclest.*, IX, p. 393.

**IVES, ST.** The carved screen was the gift of one Ralph Clies, master smith, and supported, until 1647-8 a pre-Reformation organ. Both organ and screen were destroyed by the Puritans in that year, but the church retains some good bench-ends, with shields on same. What appears to be a portion of the old roodscreen is now worked into a low chancel-partition erected within recent years, and into a sedilia now in the sanctuary of the south aisle. The roodscreen carving is less bold than that of the bench-ends.

In the parish accounts appear the following—

" Recd. of Mr. George Hicks, being churchwarden, towards the charge of bringinge down the Organs, Raylinges, and other Implements of the church ... 18s. 0d."

" More pay'd the Joyners for takinge downe the Organs and Raylinges of the ch... £1 15s. 7d."

(The organ was of large size and was one of the first erected in Cornwall, costing £30.)

Hicks, MS. "History of St. Ives" (1722); *Royal Inst. of Cornwall Journal*, XVI, p. 258, and illustration, p. 1, 18; Baring Gould's "Book of the West," II, p. 310.

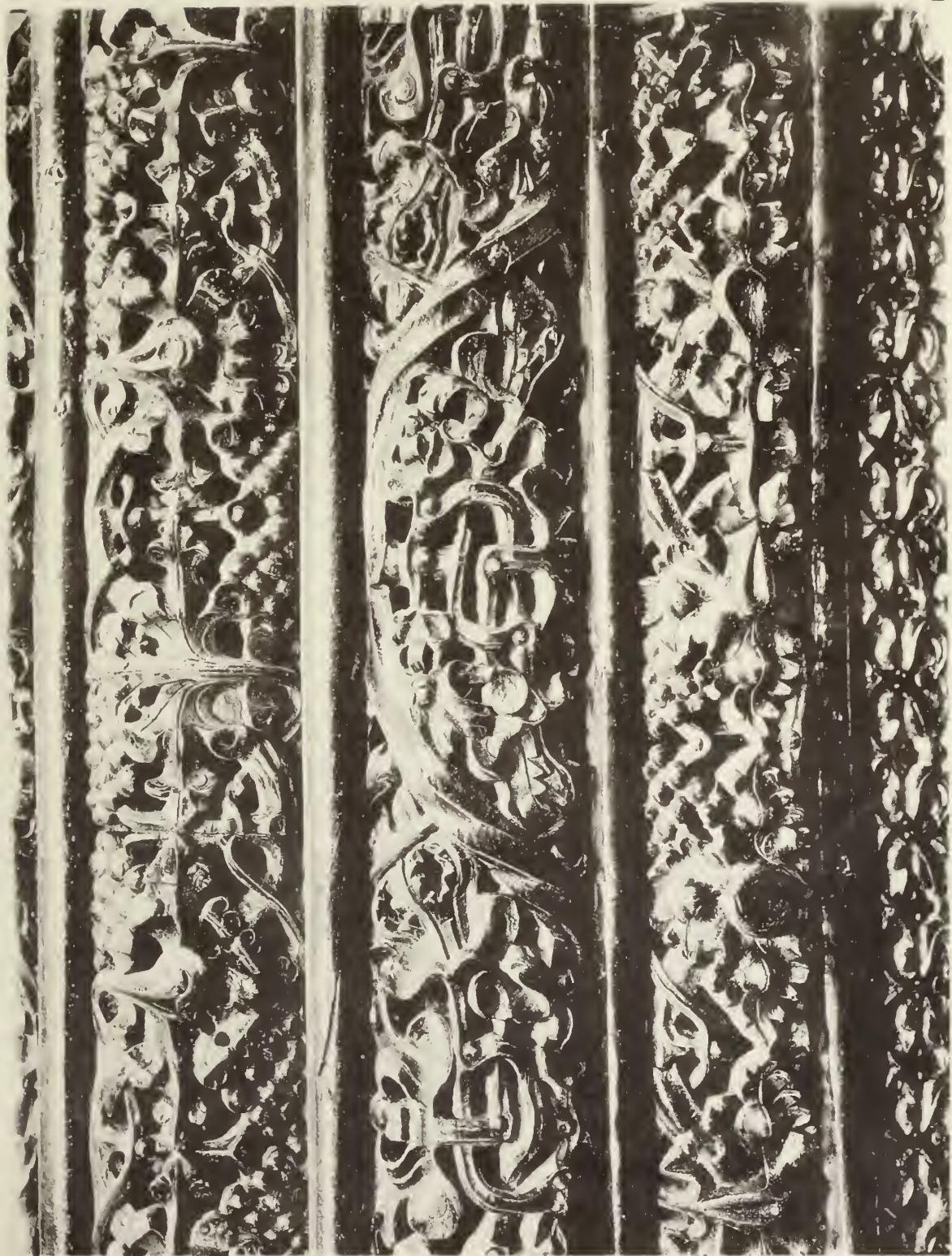
**JUST-IN-PENWITH, ST. (Penzance).** The screens are to a large extent preserved, and a portion now (1900) serves as the front of the Altar Table in the Mission Room at Kelynack (Plate CXXVIIA). *Royal Inst. of Cornwall Journal*, XIV, Pt. 1, p. 188.

**KEVERNE, ST. (Helston).** Has fine bench-ends showing Instruments of the Passion, and other symbolic devices.

New screens (1893) by E. Sedding.

Blight's "Cornwall," p. 65.

PLATE CXVII  
DETAIL IN CORNICE ENRICHMENTS



FROM ROODSCREEN: TRULL (SOMERSET)



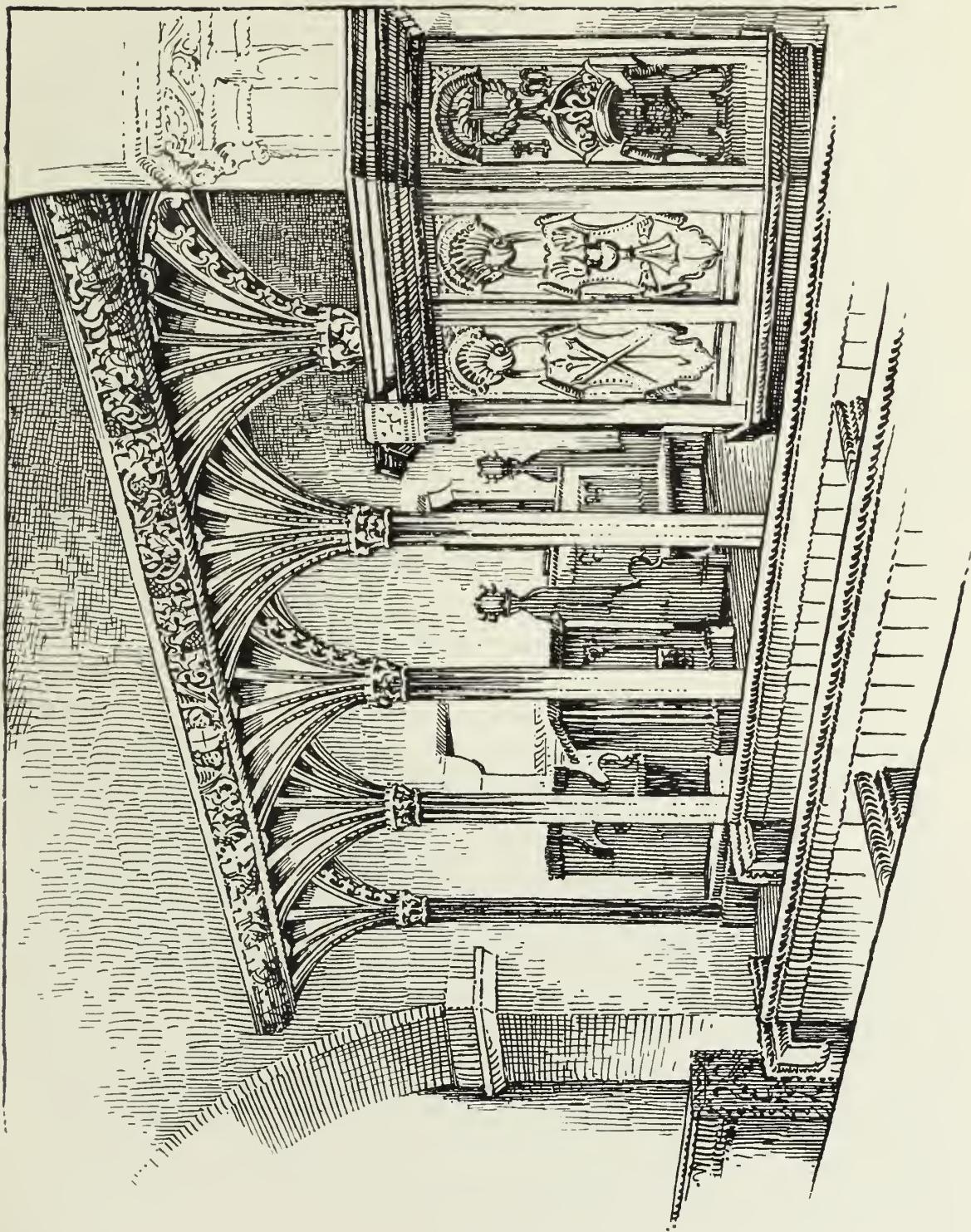


FIG. 125

**KEW, ST.** (St. Kew Highway Sta., Wadebridge). A portion of the lower part of the old roodscreen is worked into the new one, erected in 1883, the design of which has been completed as far as possible on the old lines. On the removal of the old deal reading pews in 1883, sufficient of the old work was discovered to make this reconstruction possible. Remains of the old bench-ends were also found, and four have been restored and replaced on the south side of nave.

The screen is of the square-headed type, but it is doubtful whether the upper part is altogether a reproduction of what was anciently here, and the tracery seems very mechanical in design.

The pulpit is Jacobean, and contains carved panels.

The roodloft stair is open to the north side of the church, and shows both upper and lower doorways.

**KILKHAMPTON.** There is a screen containing some very rich work in the chancel, and others to the aisles in line with the same, of less elaborate detail, all being of modern design ; also some parclose screenwork.

An illustration, showing also the fine roofs and bench-ends in this church appears in F. Bond's "Gothic Architecture," p. 568. The sanctuary retains some old oak panelling showing linen pattern and grotesques. The church was rebuilt in 1567, so that it is doubtful whether there was any mediæval screenwork retained here.

**LANDULPH (Saltash).** The base of roodscreen remains. There are also fine bench-ends.

There is a brass tablet to a Palaeologus, brother of the last Christian Emperor of Byzantium (Constantine XIII). *Royal Inst. of Cornwall Journal*, XVI, p. 137.

**LANEAST (Launceston).** A large portion of the chancel screen remains but exhibits no very distinctive character ; the work is described as poor and formal in type.

A tower screen was erected in 1850.

*Ecclest.*, X, 1850, p. 424.

**LANHERNE (St. Mawgan), nr. St. Columb.** The roodscreen is of a rare and interesting type (Fig. 125). It consists of an open arcade of five bays, without any "cancelli" or tracery fillings. The arches are furnished with a delicate enrichment of small feathered cusplines around the soffit, like those of the ancient screen at Crantock. The openings are now clear to the floor, but whether this were so originally or not, may be regarded as doubtful. A finely developed fan-vaulting supports the roodloft floor. This vaulting is remarkable, since each springer is a complete hollow cone, uniform all round save for the slight break caused by the presence of the fringe of ornament around three of the arches. (N.B.—This is visible only in the central and two extreme bays.) The cornice is very bold and good, and over the central doorway it exhibits a shield displaying the Arms of Arundell quartered with Carminow, and supported by two angel figures worked into the running vine in which are various figures of animals. The screen was the gift of the Arundell family.

The shafts have all their beads grouped under a single capital, from the abacus of which the vaulting-ribs spring in a symmetrically disposed cluster.

The screen is of fifteenth century work (considered to be 1450) and exemplifies the tradition of English screenwork which accentuates the arcaded, rather than the trabeated or cancellated form of screen. It is the later derivative of the stone arcade in the early chancel walls.

The pulpit is of Marian date, and very remarkable. A sketch of screen and pulpit together is given. This is taken from a photograph kindly lent by the Rector. The church contains some fine carved bench-ends.

S. Baring Gould's "Book of the West," II, p. 237 ; *Exeter Dioc. Arch. Soc. Trans.*, 1847, p. 159 ; Lysons' *Mag. Brit. (Cornwall)*.

**LANLIVERY (Bodmin, Saint Brevita).** The old roodscreen was restored in 1886-7 when the chancel was refitted, stalls and parcloses being added. There were further restorations in 1878-91. Some remains of a roodloft are mentioned.

The large north chapel was screened off in 1866. This church originally possessed a carved oak sanctuary chair—now removed. *Royal Inst. of Cornwall Journal*, XIV, p. 384.

**LANREATH (Doublebois or Causeland Sta.).** Very fine roodscreen of ten bays to chancel and south chapel, retaining a perfect cornice of three orders, with lower cresting of interesting design. The fan-vaulting has disappeared. In the lower panels of the screen are a series of twelve painted figures of saints described by Mr. Baring Gould as being real works of art. Of these nine are still well preserved. A late vicar had a portion of these panels (*i.e.*, those in the nave) cleaned off, and invited the parishioners to be responsible for the removal of the rest—which, to their credit, they refused to do.

The existing panels include figures of the four Latin Doctors of the church with SS. Elizabeth of Hungary, Barbara, and Catherine. They are thought by Mr. Baring Gould to date from the end of the fifteenth or the beginning of the sixteenth century.

Illustration in *Builder*, Nov. 11th, 1905; *Antiquary*, 1882 (VI), p. 220; S. Kensington list, p. 315; C. S. Gilbert, *Hist. of Cornwall Journal*, XV, 140, and XIV.

**LAUNCELLS (Stratton).** The lower part of the roodscreen is mentioned as standing in the early part of the nineteenth century. Its panels retain figures of the Apostles, rudely painted.

**LAUNCESTON (Parish Church).** The screen is gone from the parish church, which has a barn-like appearance in consequence.

Lyson's "Cornwall," CCXXXII; S. Kensington list, p. 155.

The pulpit is a glorious piece of sixteenth-century work, most refined and elaborate, and if this may be taken as any indication of the style of the screen it must have been of exceptional merit. It is of black oak. A portion of the canopy work is illustrated (Plate LXXVIB).

*Exeter Dioc. Arch. Trans.*, V (2), p. 139.

**LAUNCESTON (St. Stephen-by-).** A small portion of the panelling of the old roodscreen was placed against the west wall of the north transept prior to the restoration in 1883.

There is a modern chancel screen, of rather poor design.

**LAUNCESTON (St. Thomas).** The pulpit of carved oak, brought from North Petherwin, had panel paintings of saints (S. Kensington list, p. 155), now (1901) covered with brown paint. The original colours were blue, red, and white. *Royal Inst. of Cornwall Journal*, XV, p. 145.

**LEVAN, ST. (Penzance).** The chancel screen, to which a new traceried superstructure was added in 1885, retains some fragments of old work (Plate CXXVIIIB), including panels with curiously carved shields in which the representations of a winged bullock, a winged cat or lion, two human heads, with heads and wings of birds above them. One bird has the head of another animal projecting from the back of its neck, and the legs and feet of some quadruped. These may refer to the vision of Ezekiel or the Revelations. On other shields are emblems of the Passion curiously carved. Two of the panels contain symbols which the Rector thinks are probably unique. In one is an unicorn, and in the other the head of a virgin. Rev. T. Bennett, Rector, says: "In the thirteenth century there arose a legend that virgins had the power of attracting unicorns who, after being caressed, would retire. The two together became a symbol of Purity and Chastity, and lastly a type of the Incarnation." In the Royal Library at Windsor is an old copy of Leonardo da Vinci in which appear several drawings of the Unicorn and the Virgin.

The screen, which is said to be very ancient, is described as having had traces of ancient colour (*Exeter Dioc. Arch. Trans.*), but it is to be feared that these have disappeared. It underwent some renovation many years ago when the church suffered the usual misfortune of Cornish churches, euphemistically termed "restoration." The modern woodwork here has been described by Mr. Baring Gould as "exquisitely bad"; but there remain some grand old bench-ends, finely carved; and both these and the remains of the screen may be claimed to represent the best class of work in the county. The modern superstructure upon the screen is a miserable affair of dwarf lights of early Gothic character in a plain framework.

J. T. Blight's "Cornish Churches," p. 17; S. Baring Gould, "Book of the West," II, p. 319; *Royal Institute of Cornwall Journal*, XV (1901-2); *Exeter Dioc. Arch. Soc. Trans.*, 1871, p. 217; *Bath Field Club Proc.*, V, p. 217.

**LISKEARD.** Has an oak pulpit dated 1627.

**LUXULYAN (Bridges Sta.).** Fragments of an old screen said to have been brought from Farningham, Kent, are worked into the pulpit; also other remains of carved oak from Prideaux House. Before 1820 there was a roodscreen and loft which displayed full-length figures of the Apostles painted and gilt. This ancient screen has been cut to pieces merely to patch up old seats. The figures are still visible. Nothing now remains of the original screen but certain stone fillings or insertions in the walls indicate that it was a double one.

Gilbert, *Hist. of Cornwall Journal*, II, p. 870; *Royal Inst. of Cornwall Journal*, XV, 145 et seq.

**MABYN, ST. (St. Kew Highway Sta.).** Carved oak parclose screens, designed by the late Mr. St. Aubyn, stand in two bays north and south of chancel.

The roodscreen was destroyed, with other old work, in 1818, by the then Rector, who is recorded to have "cleared the church and made it tidy." He appears to have done this so thoroughly that not a vestige of old carved oak remains in the church to-day.

*Royal Inst. of Cornwall Journal*, XII, p. 136.

**MADRON, ST. (Penzance).** The roodscreen was reconstructed in 1889, fragments of old work of sixteenth century date being incorporated with the new. These consist of the lower panels, as the old screen had been sawn off at the level of the dado-rail, except for the gate uprights, which are original. These panels are noteworthy, as they are not of Cornish type, but correspond with the work in the Dunster screen (West Somerset) and others of its class. (See Fig. 89.) The framework also shows a correspondence in design. In this church the screen ran continuously across the church, midway between the piers—right under the crown of the arches—so that the structural chancel-limit is entirely lost sight of.

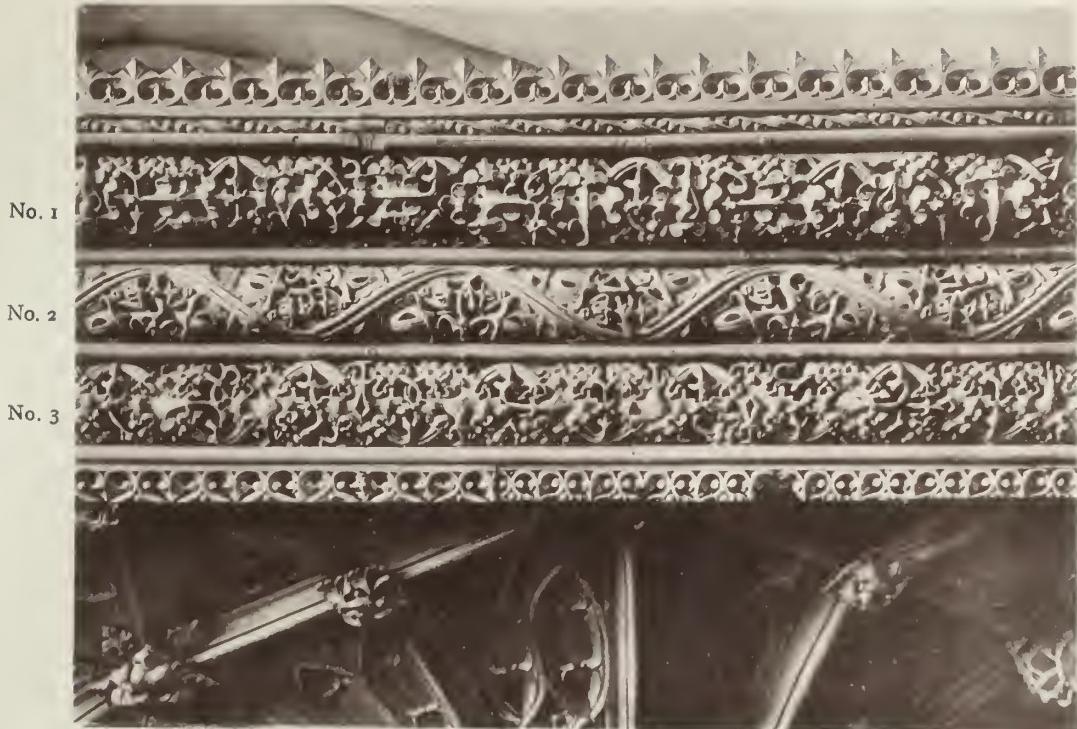
New parclose screens have been added by Sedding. These are of the Kingsbridge type.

The bench-ends are notable, the Arms of Henry VIII appearing on the same.

Some fragments of the roodscreen, embodied in the new one, were discovered during the restoration of the church in 1887. They retained traces of ancient colour. Along the wall plate of the nave roof is a line of angels bearing symbols of the Passion, twelve on one side, and thirteen on the other. It is believed locally that they once stood along the top of the screen, and this may have appeared probable from the fact that they are quite erect, and stand independently—it is, however, more likely that they are simply corbels to the ceiling ribs.

*Gentlemen's Magazine*, May, 1842; illustration, Blight's "Churches of West Cornwall," 1885, p. 29; *Royal Inst. of Cornwall Journal*, XV, pp. 145 et seq.; *ibid.*, XVI, p. 331.

PLATE CXIX  
CORNICE ENRICHMENTS IN DEVONSHIRE SCREENS



(A) ROODSCREEN: HONITON



(B) ROODSCREEN: MARWOOD



**MARTIN, ST. (by Looe).** There was a fine carved screen, *temp. 1676*, to the monument of Walter Langdon, Esq., but it has now disappeared from the church, and all trace or memory of it is lost.

*Parochial History of Cornwall*, III, p. 362; S. Kensington list, p. 175; *Royal Inst. of Cornwall Journal*, XV (1901-2); note by Rev. H. L. Leverton, Vicar.

**MAWGAN, ST. (in Pydar).** (*See LANHERNE.*)

**MAWNAN (by Falmouth).** There is nothing now remaining of the roodscreen but four panels to which a fragment of one post is attached. These are in their original position. The panels carry painted figures representing (1) St. Peter; (2) St. Andrew holding a small St. Andrew's Cross in the left hand; (3) St. James, with Palmer's hat and shell; (4) St. John with cup and serpent issuing from it. They have apparently been touched up with paint by someone without artistic ability, and have an ugly appearance. The date of these figures is late, probably about 1530. They correspond with those at Budock and Gunwalloe, if indeed they are not identical, and are evidently painted by the same hand.

**MICHAEL'S MOUNT, ST.** There was formerly a chancel screen in the church bearing the Arms of the St. Aubyn family and a roodloft, long since removed, which has been described by Polwhele as having a series of panels carved and painted with the emblems or history of the Passion, and "not inelegantly for former times." Polwhele's "History of Cornwall," II, 188.

**MICHAELSTOW (Port Isaac Road Sta.).** There is a small screen of modern and indifferent workmanship in the south aisle.

The benches have some rather good carved ends.

**MINSTER (Boscastle).** The fine old carved wood screen is said to have been removed about 1842 by order of the Rural Dean. Maclean's "History of Trigg Minor," p. 606.

**MINVER, ST. (Wadebridge).** The fine roodscreen, which was removed in 1837, was painted and gilt. A portion has been replaced and set up under the tower arch. It has been repainted, but not in the original colours.

Maclean's "History of the Deanery of Trigg Minor," III, p. 23; *Royal Inst. of Cornwall Journal*, XV.

**MINVER (St. Michael's).** A section of screenwork remains here. It is of oak, unpainted, and some seven or eight feet long. It has been cut down and a beam of more or less simple character placed on the top.

**MINVER (St. Enodoc Chapel).** Lower part of roodscreen repainted and gilt, according to the ancient model.

Maclean's "History of the Dean of Trigg Minor," III, p. 34; List of "Buildings having Mural Decorations"; *Royal Inst. of Cornwall Journal*, XV (1901-2).

**MOORWINSTOW (Bude).** The ancient sixteenth century roodscreen was carved with a great variety of figures, such as doves flying amongst oak leaves and vine branches, foxes running, etc., etc., all of most beautiful workmanship, richly gilt and painted. The date of the work was 1575, an unusually late one for work of this kind, but in so out-of-the-way a place as this, it may be that the traditions of a bygone generation lingered till far later than we are apt to suppose, and the great movements of the later Tudor times failed to disturb the ancestral calm of so remote a village. The screen was the gift of the Kempthorne family, or very largely so.

It was cut down and the greater part of it burnt by an ignorant vandal, a parish clerk, in 1834, but some fragments of it were preserved, showing the peculiarly fine character of the Cornish enrichments, and these still exist in the modern screen.

The late Mr. Hawker, whose quaint personality made him a local celebrity, during his incumbency collected the pieces, and with the help of sundry workmen, wrought them into a screen of extraordinary composition—a large portion of it being of cast iron.

This was taken down in 1879 when the chancel was restored. The old carved work was then cut short and built into two choir-stalls, whilst the ironwork was left lying about anywhere.

When the present vicar came in 1905, he had the choir-stalls taken apart, and collected all the old fragments which he had built into the screen now standing in the chancel-opening.

The old work consists of six mutilated arched tracery-heads of the original arcade, each containing two ogee-canopied lights. These are placed as a sort of gallery-top over the screen proper in which Hawker's cast-iron tracery lights have been re-used. Along the transom line, between double rails, are five sections of the old rich cornice work, preserved in panels and two or three sections of old tracery make out the series. Below appear another piece of Hawker's panels. The arrangement is of course only temporary, but as a preservative measure is commendable. The bench-ends in the church are singularly fine.

Along the top of the screen, in line with the old tracery-heads are (1) a carved boss from the roof, discovered since 1905 under a pew, and (2) two carved figures formerly in the choir-stalls, but of unknown origin.

*Royal Inst. of Cornwall Journal*, XV, 139, etc.; Notes by Rev. H. Lynne Jones, Vicar, 1907.

**MULLION CHURCH (Helston).** This church retains some of the lower panels of the roodscreen (central section). These are plain, but they are set in a richly-carved framework. The church also retains a large proportion of its original benches, carved in a manner superior to any other in the West of Cornwall. Designs represent soldiers, monks, heads of Bacchanalian figures, and quaint initial letters; also Arms of the Passion. (See fine woodcuts, p. 56-7; Blight's "Churches of West Cornwall.")

On front of pulpit are two panels in bas-relief, probably of Marian date, representing two female figures with an architectural background of purely Renaissance character, almost like Jacobean work. The dress of the figures is mid-sixteenth century. The hand of one is raised in the act of blessing. She is supposed to represent St. Clare, as she stands at the entrance of a church, and holds a monstrance in her other hand, but her identity seems doubtful. These carvings formed part of a screen (probably a chantry screen) which must have been of a most singular type.

Blight's "Churches of West Cornwall," p. 57.

**MYLOR (Falmouth).** Portions of the roodscreen of fifteenth century date are preserved through their incorporation with the reading-desk, etc., and a low screen has been formed of them. Much of the framework was discovered in the roof, gallery, and flooring of the church where it had been used in repairs. The screen is very good of its kind, much of its ancient colour and gold remains. On four of the panels are the words, apparently in the Cornish dialect in fifteenth century letters, "IARYS IONAI IESW CREST."

Other parts retain figures of saints with painted figure of an angel holding a St. George's Cross. The inscription above referred to is given by Mr. Murray as follows—"Carws Adonai Gesu Grist," which he thought to be Cornish for "The Grace of Love of Our Lord Jesus Christ," but the writer in the *Royal Institute of Cornwall Journal* thinks he has been mistaken as, he says, "the letters, whatever they may mean, are clear and distinct as follows—"Iarys Ionai Iesw Crest."

The north wall is pierced by an arch to the Carclew Chapel on the inner side of which has been placed a modern stone screen.

*Royal Inst. Cornwall Journal*, XIV, p. 398; ditto, 1870, pp. 168-170; and 1872, p. 53; "List of Buildings having Mural Decorations."

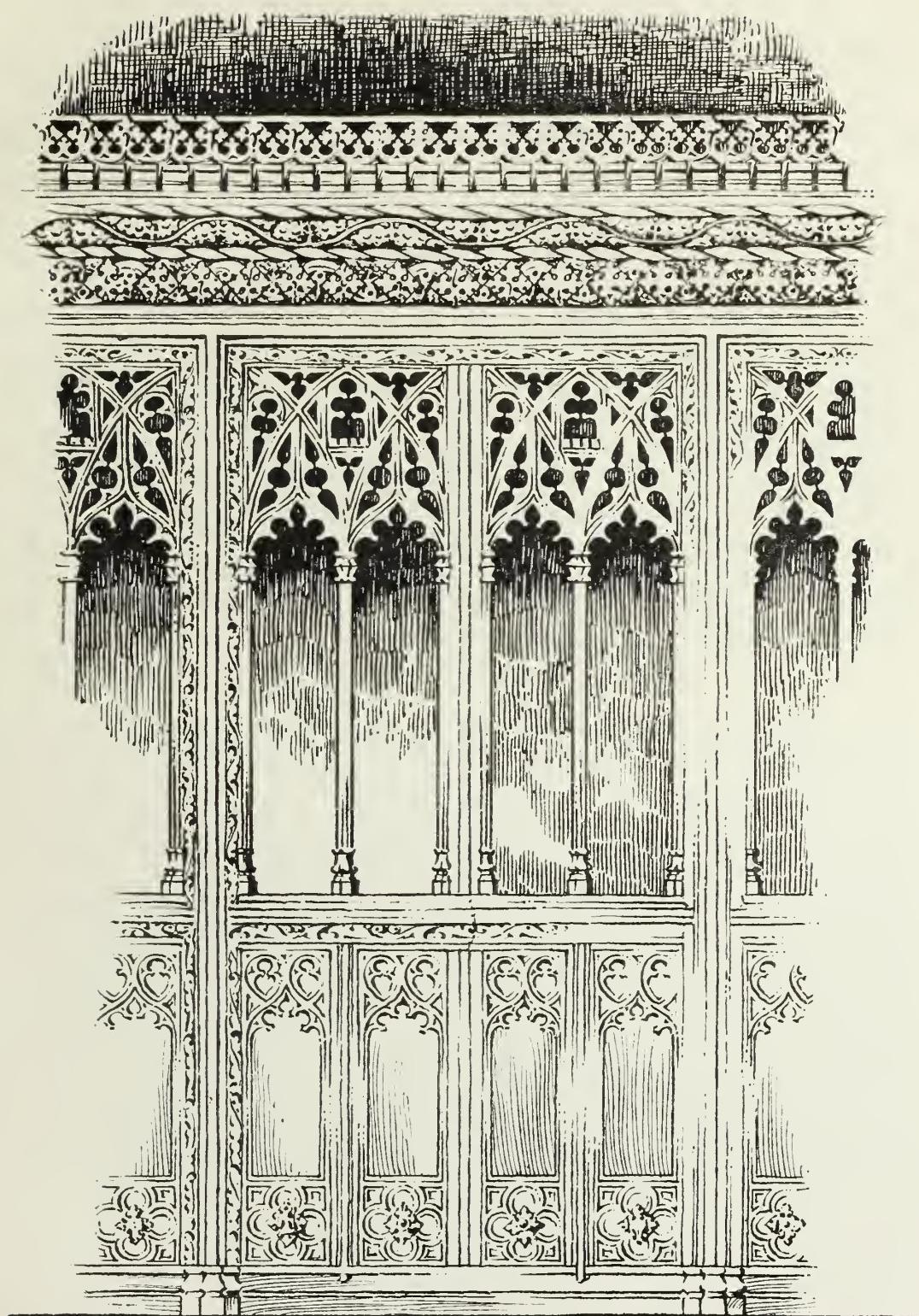


FIG. 126

**NEOTS, ST. (Doublebois, Liskeard).** The screen here is modern. It extends across nave and aisles, and is broken by the piers. The lights contain good tracery in rectangular heads, and the detail of the lower panels is rich and interesting, but the cornice wants boldness. The easternmost bay of the nave-roof retains ancient painting of fifteenth century date, which has been restored. The church is celebrated for its fine old stained glass, which is very perfect.

"List of Buildings having Mural Decoration."

**NEWLYN, EAST (St. Columb).** Some panelling of the old roodscreen bearing traces of ancient colour is now incorporated in the new chancel screen, recently erected by the Archdeacon of Bodmin.

*Royal Inst. of Cornwall Journal, XV.*

**NEWLYN, WEST (Penzance).** This church, erected in 1866, has a fine modern screen placed there about twelve years ago. The church is named after St. Newlynna, who travelled to Brittany and is there commemorated still at Noualen, where the screen of the village church was formerly painted with subjects relative to her story, but was destroyed in 1684 by order of the Vicar-General. The Cornish screen was the gift of the late Mr. Richards, M.P. It is Belgian work, with a "pageant," the figures of which are believed to be Bavarian.

S. Baring Gould's "Book of the West," II, p. 216.

**PADSTOWE.** Has a very fair modern screen following the old Welsh type rather than the Cornish. In the pulpit (which is modern) are five old panels of Henry VIII date, representing the Passion. In the chancel is a seat, of fifteenth century date, with the old bench-ends.

*Royal Inst. of Cornwall Journal, XI, p. 99.*

**PETHERICK, LITTLE.** A fine roodscreen, by J. N. Comper, was erected here in 1908. It is surmounted by a roodloft, having richly traceried panels. There is a finely carved rood, with figures of SS. Mary and John and two cherubim, but these are attached to the face of the gallery instead of being placed over the screen. The work is painted after the mediæval manner.

**PETHERWIN, SOUTH (Launceston).** The roodscreen has been reconstructed from the fragments which were for a long time incorporated with the pulpit and reading-desk. It is of the square-headed or earlier type of Perpendicular screens, and contains some excellent detail (Fig. 126). The work of reconstruction has been excellently carried out by Messrs. Rogers and Son, of Exeter, from the designs of Mr. H. Fellowes Prynne. The new screen stands in the tower arch.

The pulpit is Carolean, date about 1632.

**PHILLACK (Hayle).** Fragments of the old roodscreen are incorporated with the pulpit, and are very similar to those that remain at Gwinear.

**POUNDSTOCK (Bude).** Six of the lower panels of the old roodscreen exist bearing painted figures, among which the B.V. Mary, St. Peter, and a bishop, have been identified, but the rest are obscure. They were at a recent date preserved in an old ecclesiastical house in the village.

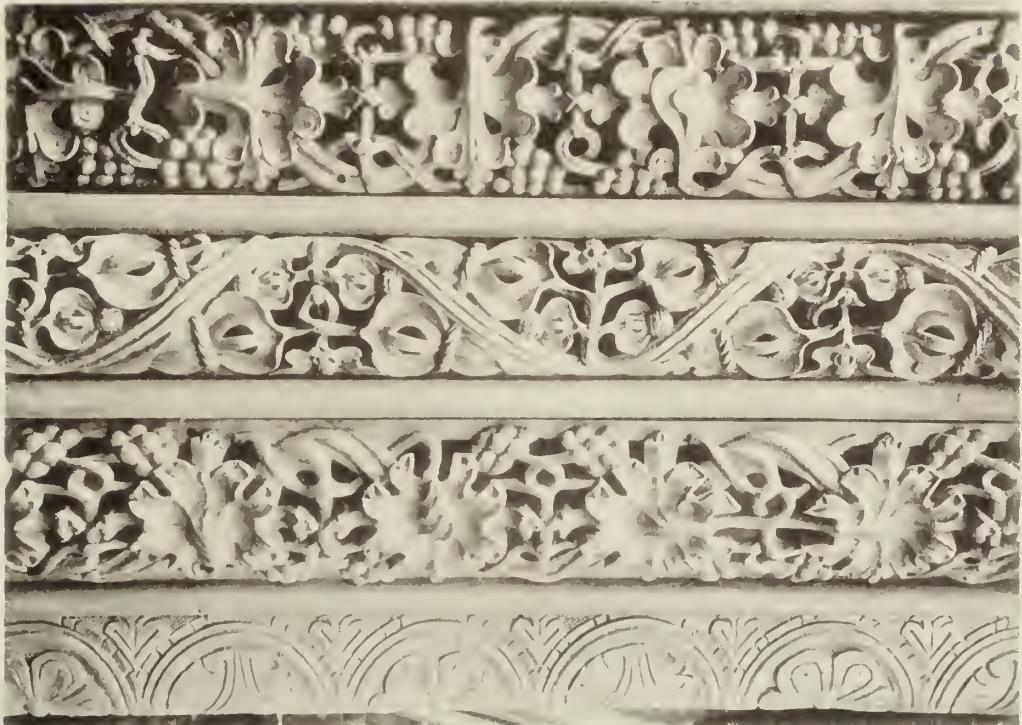
S. Kensington List, p. 201 : *Royal Inst. Cornwall Journal, XV (1901-2)* ; Note by Rev. W. Summerton, Vicar, 1907.

**PROBUS (Grampound Road Sta.).** (1) A carved oak screen stands in the tower archway, and in it are incorporated several panels from the old screen which was destroyed in 1753. These panels are inscribed with gold letters, "Jesus, hear Thy people, and send us Grace and Good for ever." The screen also bears a cross inscribed with the letters A. B. C. D. E.—thought to refer to the number of bells in the tower. (2) There is a modern chancel screen of three divisions containing some rather good tracery-heads of Decorated character, which show the arcaded form within perforated spandrels. It has a fairly good cornice, and the tower part has a pierced traceried interstitial panel between double transom-rails.

*Royal Inst. of Cornwall Journal, XV and XVI, p. 29.*

PLATE CXX  
CORNICE ENRICHMENTS IN DEVONSHIRE SCREENS

No. 1



(A) ROODSCREEN : FENITON

No. 1



(B) ROODSCREEN : PLYMTREE



**RUAN MAJOR, ST. (Lizard, Helston).** Some portion of the roodscreen remain to chancel and north aisle. The carving is rather flat, but well finished ; it contains several designs on medallions showing the carver's tools. Blight's "Churches of West Cornwall," p. 91.

**SALTASH** (St. Stephen's-by-). Portions of the roodscreen remain in a very perfect state. These were described some years ago as then forming the backs of pews ; there are also some good bench-ends. The church is remarkable for the singular arrangement of the roodscreen and the structural work in connection with it. Instead of the usual piers north and south of the screen are portions of wall four feet six inches in width, each pierced with two openings two feet six inches wide one above the other, those on the south side being square-headed, and those on the north pointed, thus forming passages from north to south on ground level, and upon the roodloft, both being connected with the rood staircase, which is on the south side. The provision of these openings on the ground floor seems to point to the existence of a double screen, as unless there had been an enclosure on both sides such opening would have been unnecessary. Traces of a similar arrangement may still be found in other churches, and the double screen is a characteristic feature of some parts of Wales which show a strong affinity with Cornwall in its ecclesiology.

*Exeter Dioc. Arch. Trans.*, 1849, p. 181.

**SANCREED (Penzance).** Some panels of the roodscreen were preserved in a vestry enclosure at the north end of transept, and now appear to be used again as a low screen to the chancel. They consist of a series of vertical narrow panels in two pieces of framework, each about eight feet six inches long. The panels are painted and are carved with symbolic figures and many grotesques ; one shows a crowned head with three faces, no doubt symbolising the Holy Trinity. Others show very spirited carvings of an eagle, an owl, a spotted goat devouring branches of a vine, a two-headed female figure, serpents entwined, a crowned serpent, and a pelican, all richly painted as at St. Buryan.

The remaining fragment of this screen is described by Mr. Baring Gould as magnificent, and the late J. D. Sedding spoke of its exceptional beauty.

*British Architect*, Christmas, 1887 ; Blight's "Churches of West Cornwall," pp. 25 and 40 ; *The Builder*, 1876, p. 849 ; *Architectural Journal*, XVIII, p. 327 ; S. Kensington list, p. 223 ; *Royal Inst. of Cornwall Journal*, XV (1901-2) ; Baring Gould's "Book of the West," II, 327.

**SHEVIOCKE (St. Germans).** There is a modern screen to chancel by G. E. Street. There are some fine old bench-ends in the church similar to those at Antony, but superior.

*Exeter Dioc. Arch. Trans.*, 1854, pp. 3 and 4.

**TALLAND (West Looe).** A painted screen is noted in the South Kensington list, but it has disappeared, the last surviving section having been removed in or about the year 1850, being too far gone in decay for anything to be done to preserve it. The only fragments now left are : (1) a piece of the tracery work fixed in a frame about two feet x one foot six inches and made into a book-rest attached to the pulpit, and (2) some three or four stout pieces of wood, considered to be fragments of some of the uprights. These are about three feet in length and are incorporated with some desk-fronts or panelling.

Note by Rev. J. Parson, Vicar.

**TAMERTON.** There is an old wood canopy to the pulpit, painted with gilt ornaments on a blue ground.

**TEATH, ST. (Port Isaac Road, Camelford).** Chancel and side screens are imperfect, but retain some good panelling with linen pattern.

**TINTAGEL, or TREVENA (St. Materiana).** In 1853 the fine Perpendicular roodscreen was described in the *Exeter Architectural Society's Transactions* as being in excellent preservation ; and in 1889 it is again described in the same transactions as a mutilated screen of three bays, and of the ordinary type except for a large central mullion dividing each arch. There are some old bench-ends fixed to the east wall as a panelling which are said to have been brought from St. Teath.

*Royal Inst. of Cornwall Journal*, XV.

**TREVALGA, ST. PETROCK (Boscastle).** The screen has disappeared, but there remained a few years ago a curious piece of old work in the tower, having a niched and canopied shaft with moulded base, and portions of panelling attached. On the top of the shaft is a crouching figure, apparently the support for a book-rest. Against the east wall is a panelling of the old carved bench-ends said to have been brought from Minster Church.

**TYWARDREATH (Par).** A richly-ornamented screen and loft, on the lower part of which were painted figures in white robes, holding the symbols of the Crucifixion, was standing in the nineteenth century. This splendid roodloft was taken down shortly before 1820, and with other ornamental work was then a heap of lumber on the floor of the north transept.

*Exeter Dioc. Arch. Trans.*, 1853, p. 290 ; ditto, 1899, p. 196.

**UNY LELANT (Hayle).** This church possesses a modern low screen to chancel, and parclose painted and gilt. The roof of the chancel is painted scarlet, white, blue, and gold.

*Royal Inst. of Cornwall Journal*, XV.

**VERYAN (Grampound Road).** Some well-carved remains of the screen are, or were, recently preserved in the Vestry. They are coloured. The screen stood perfect with its loft prior to 1820, showing on the lower part representations of Our Lord's betrayal, and other subjects.

*Gilbert, Hist. of Cornwall*, II, p. 837.

**VIRGINSTOW.** The old church was demolished in 1845, when the fine carved roodscreen was hacked down and given to the villagers for firewood.

**WINNOW, ST. (Lostwithiel).** There is a very fine old fifteenth or sixteenth century screen in the church, bearing traces of ancient colour, and having arcaded lights containing crocketted canopy-heads in the tracery, somewhat similar to those in the South Hams district of Devonshire, together with other peculiarities of design. The work has the usual Cornish roughness of execution, and the lower panels are encrusted with a variety of ornaments of patera form in vertical series, the total effect being something like the work at Sutcombe in Devonshire, or at St. Buryan, only the nave section remains the full height, and even here the vaulting is unfortunately missing. The south-aisle section has been cut down to the level of the dado-rail.

The work is now (1907) undergoing restoration, and it is hoped that this ancient feature may be replaced.

The church contains old bench-ends, and a very fine Jacobean pulpit.

## PART VI

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# A LIST OF UPWARDS OF TWO THOUSAND EXAMPLES OF SCREENWORK IN CHURCHES OF ENGLAND AND WALES

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SCREEN TYMPANA, APERTURES IN SCREENS

ETC., ETC.

## N O T E

EVERY care has been taken to render the Lists in this Part as complete and as correct as possible to the present date, but owing to the very large number noted (considerably over two thousand), and the numerous and rapid changes affecting the screens, which have taken place in the interior of our churches during the past few years, the authors cannot claim that the entries will in every case be found to tally with existing facts, although it is believed that such discrepancies will prove to be few in number.

PLATE CXXI  
CORNICE ENRICHMENTS IN DEVONSHIRE SCREENS

No. 1



No. 2



No. 3



(A) ROODSCREEN : CHULMLEIGH

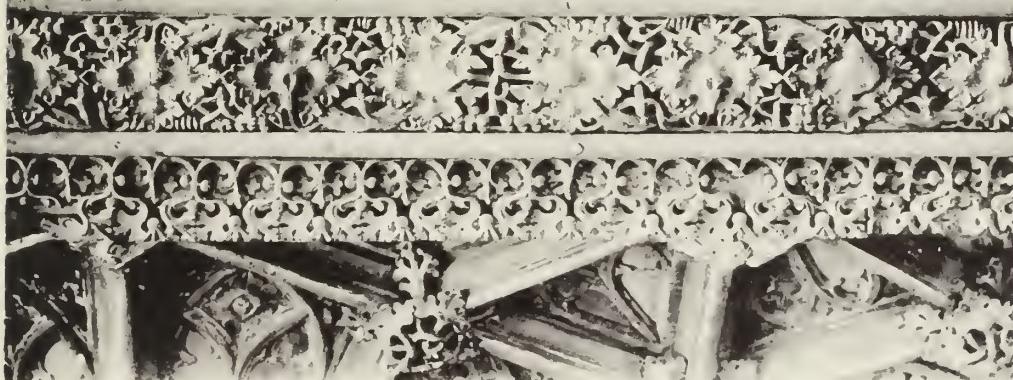
No. 1



No. 2



No. 3



(B) ROODSCREEN : KENTISBERE



# Appendix I

## LIST OF SCREEN TYMPANA SURVIVING OR RECORDED IN GREAT BRITAIN

BERKS. . .	HENDRED, EAST (perforated in restoration, skeleton remains) RUSCOMBE (1634).	HANTS . . .	BASINGSTOKE (with Royal Arms, 1576 ; removed). DEANE (1818 ; very curious). (Plate CXVIIIA).
BRECKNOCK.	LLANELIEU (painted rood and diapered ground, squint apertures). LLANFILO (mural). PARTRISHOW (mural).	ELLINGHAM	(Pre-Reformation, with traces of old painting under Post-Reformation tablets dated 1671 ; arms of Chas. II). (Plate CXXVIIIB). GREYWELL (mural).
CAMBS. . .	FOXTON (standing 1844 ; Post-Reformation). HAUXTON (removed). IMPINGTON (standing 1844 ; Post-Reformation).	HEREFORD .	LEINTHALL STARKE. ST. MARGARET's (mural).
CARDIGAN . . .	LLANDEWI (painted).	HERTS. . .	ST. ALBANS (St. Michael) ; "Doom" painting, removed and preserved in vestry).
DERBY . . .	HAYFIELD (destroyed 1818, with painted rood and figures ; sketch preserved).	LEICES. . .	LOCKINGTON (1704 ; with Royal Arms, curtains, etc.) (Fig. 72).
DEVON . . .	BRIDESTOWE ( <i>c.</i> 1710 ; painting of Resurrection east side ; painting of Moses and Aaron, etc., west side). MOLLAND (Post-Reformation date 1808 on tablet). PARRACOMBE (with Tablets of Georgian date). ROSE ASH (Post-Reformation ; painting of the All-seeing Eye, etc. (removed in recent years)). WOODBURY (three sets of painted tables, superimposed ; removed in mid-Victorian era). LITTLEHAM (Bideford ; modern).	LINCS. . .	COATES-BY-STOW (remains of "Doom" painting).
ESSEX . . .	BRADWELL - BY - COGESHALL (plain surface, west side, with squint apertures). MARGERETTING (destroyed in recent years). STONDON MASSEY (remains of tympanum).	MERIONETH .	LLANDANWYG ("Doom" painting on ceiling).
GLoucester- shire . . .	GLoucester CATHEDRAL ("Doom" painting; immediate P.R.). MITCHELDEAN (painted figures).	MIDDLESEX .	ENFIELD (disclosed in 1777, now in private hands).
		MONMOUTH .	BETTWYS NEWYDD (traceried hagioscopes, and back beam of rood) (Fig. 68). LLANGWM ISA (mural ; "Doom" painting, <i>temp.</i> 1531).
		NORFOLK . . .	LUDHAM (with "Doom" painting).
		NORTHANTS .	PYTCHEY (repainted 1661 ; now at west end).
		NOTTS. . .	BINGHAM (removed 1845). EGMANTON (modern).
		OXON. . .	CROPREDY ("Doom" on chancel arch). LEIGH, SOUTH (do.). ,, NORTH (do. XV century). SANFORD (1602 ; removed).
		SHROPSHIRE .	LYDBURY, NORTH (XVII century).

SOMERSET . .	E. QUANTOXHEAD (removed; had painting of Adam and Eve). RADDINGTON (ditto) (Fig. 99.) TRULL (whitewashed). WINSHAM ("Crucifixion" panel, now on tower wall). WYKE CHAMPFLOWER ( <i>temp.</i> Jas. I; painted on both faces).	<sup>1</sup> SUSSEX . .	PATCHAM (XII century "Doom" over chancel arch). WESTHAM (tympanum removed in recent years).
SUFFOLK . .	BARDWELL ("Doom" over chancel arch, whitewashed over). CHELSEWORTH ("Doom" paint- ing, restored). COVE, SOUTH ("Doom," c. 1300). POSLINGFORD (tympanum, with painted "Doom," standing in 1881). ROUGHAM ("Doom" over arch, covered up). STANNINGFIELD ("Doom" on chancel wall). STONHAM, EARL ("Doom" on chancel wall). WENHASTON (tympanum, with painted "Doom" removed, and preserved in the church). (Plate XLIII B). WISTON ("Doom," on west wall).	WARWICK . .	COVENTRY (St. Michael; "Doom" painting over arch). STRATFORD-ON-AVON (guild chapel; "Doom" painting now destroyed, sketch pre- served).
SURREY . .	BACTON (traces of "Doom" over chancel arch). CHALDON (early "Doom" fresco on wall).	WILTS. . . .	ALTON BARNES (remains of Pre- Reform. tympanum). AVEBURY (mural). DAUNTEY (tympanum with painted "Doom," XV century; now in north aisle). (Plate XLIII A). HULLAVINGTON (with arms of Chas. II; removed). SALISBURY (St. Thomas) ("Doom" over chancel arch). SEDGEBERROW (now opened up showing framework only). SOMERFORD, LITTLE (Post- Reformation, with Royal Arms).
		WORCS. . .	WICKHAMFORD (1661; with Royal Arms).
		YORKS. . .	DRIFFIELD (Post-Reformation tympanum, standing 1843).

<sup>1</sup> With indications of painting, probably the "Annunciation," or "Doom"—Jacobean tablets over King's Arms, 1603-15.

For other instances of the "Doom" panels formerly existing, see Peacock's "Church Furniture," *passim*.

Others existed at Henfield, Ifield, Rusper, Warringhurst and Racton ("Victoria History of Sussex," Vol. I); also at Treyford and Barnham, where they came down to the floor of the church (Francis Bond).

# Appendix II

## LIST OF SCREENS SURVIVING IN GREAT BRITAIN

*Including Chancel, Parchase, and other Screenwork, both in stone and wood*

### BEDFORDSHIRE

#### (I) Stone Screens

BLUNHAM (XV century parchase).

DUNSTABLE (choir-screen and loft, now at west).

#### (II) Wood Screenwork (Pre-Reformation)

##### (a) Roodscreens—

BARFORD, LITTLE (painted).

BEDFORD (St. Paul; restored).

BOLNHURST.

CARLTON (part).

CARDINGTON.

CLIFTON (parts; painted).

COPLE (XV century, restored).

CRANFIELD (Perp., restored).

DEANE (good Perp.).

DUNSTABLE.

DUNTON (remains; Perp.).

EATON BRAY.

„ SOCON.

FELMERSHAM (roodloft lately removed).

GOLDINGTON (late Perp., fine).

GRAVENHURST, UPPER (XIV century).

„ LOWER.

HARROLD.

KEMPSTON (part, painted SS.).

LANGFORD.

MARSTON MORETAINE (part, SS. painted).

OAKLEY (part, SS.; used as a pew-screen,  
*circ. 1844*).

ODELL.

PERTENHALL (painted SS.).

POTSGROVE (XIV century).

ROXTON (part, SS.).

SHELTON.

STAGSDEN (part).

STEVINGTON (part, now in tower-arch).

SWINESHEAD.

TEMPSFORD.

TILBROOK (vaulted, *and roodloft*).

TOTTERNHOE.

WOOTTON (restored).

WRESTLINGWORTH (Perp.).

ELSTOW (fragments).

##### (b) Parchases—

COPLE (*circ. 1500*).

DEANE.

HOUGHTON CONQUEST.

LEIGHTON BUZZARD.

LUTON (XVI century).

MARSTON MORETAINE.

MILTON ERNEST.

SHARNBROOK.

SHILLINGTON (XVI century).

##### (c) Screens standing in the XIX century—

WILLINGTON (late Perp., standing 1842).

##### Roodlofts—

DUNSTABLE.

FELMERSHAM (in east arch of tower; until  
recently used as a ringers' gallery) (Note  
by Dr. J. C. Cox, F.S.A.).

TILBROOK (painted).

### BERKSHIRE

#### (I) Stone Screens

BAULKING (Arch and Hagioscopes, Fig. 50).

BRADFIELD (base blocks).

WARFIELD (remains of R.S.).

WINDSOR (St. George's Chapel; choir-screen).

HINKSEY, NORTH (small arch and side-opening  
(i.e., mural-screen) of twelfth century—  
now altered).

BERKSHIRE (*continued*)

## (II) Wood Screenwork (Pre-Reformation)

(a) *Roodscreens*—

ALDWORTH.  
BINFIELD.  
BLEWBURY.  
CHALLOW, WEST.  
CHILDREY (part, remains of loft).  
CHILTON.  
COXWELL, LITTLE.  
[*Fyfield* (*remains*).] These screens were destroyed by fire some years ago.  
GARFORD (restored).  
HAGBOURNE (lower part).  
HARWELL (early Dec.).  
HENDRED, EAST (reconstructed).  
HURST (Perp., painted).  
READING (St. Mary).  
SPARSHOLT (Dec.).  
STEVENTON (part, Perp.).  
SUTTON COURTNEY.  
WARFIELD (early Perp., and loft).

Also fragments at—

LECKHAMPSTEAD.  
FYFIELD.  
UFFINGTON (lower part standing 1851).

(b) *Parcloses*—

ALDBOURN (parts, in organ-screen, painted).  
HENDRED, EAST (S. chapel screen, Perp.).  
" " (screen in chantry chapel in village).  
SONNING.  
STEVENTON.  
WANTAGE (2).  
WINDSOR. (St. George's Chapel).

(c) *Post-Reformation screenwork*—

HURST (Jacobean cornices).  
LONGWORTH.  
RUSCOMBE (tympanum only, 1639).  
WINDSOR (St. John Baptist).

(d) *Screens mentioned as standing in the XIX century*—

FYFIELD (R.S. and parcloses, burnt).  
MARCHAM (screen and loft).  
DRAYTON " "  
SHEFFORD, GREAT. "  
" LITTLE.

## BUCKS

## (I) Stone Screen—BURNHAM (parts)

## (II) Wood Screenwork (Pre-Reformation)

(a) *Roodscreens*—

ASHENDON (painted).  
ASTWOOD (painted).  
AYLESBURY (painted; fragments).  
BEACONSFIELD.  
BOW BRICKHILL. [vaulted].  
CRAWLEY, NORTH (Dec., painted SS.).  
CUDDINGTON (Dec.).  
EDLESBOROUGH (early XV century, vaulted, painted). (Plate XIa).  
ELLESBOROUGH (painted).  
HADDENHAM (now in tower).  
HEDGERLEY (part).  
HILLESDEN (vaulted, with loft).  
HORNTON.  
ILMIRE.  
LANGLEY MARISH.  
MAIDS' MORETON (painted).  
MONK'S RISBORO' (painted, SS.).  
MARSTON, NORTH (painted).  
MENTMORE.  
NETTLEDEN (painted).  
OLNEY.  
WING (XIV century, vaulted),

(b) *Parcloses*—

CHILTON (XIV century, painted).  
QUAINTON (painted).  
STOKE HAMMOND.  
TATTENHOE (painted).  
UPTON-CUM-CHALVEY (XIII century).  
WING (south chantry).  
WENDOVER (XIV century).  
WHITCHURCH.  
WYCOMBE, HIGH (1468; reconstructed).

Also fragments at—

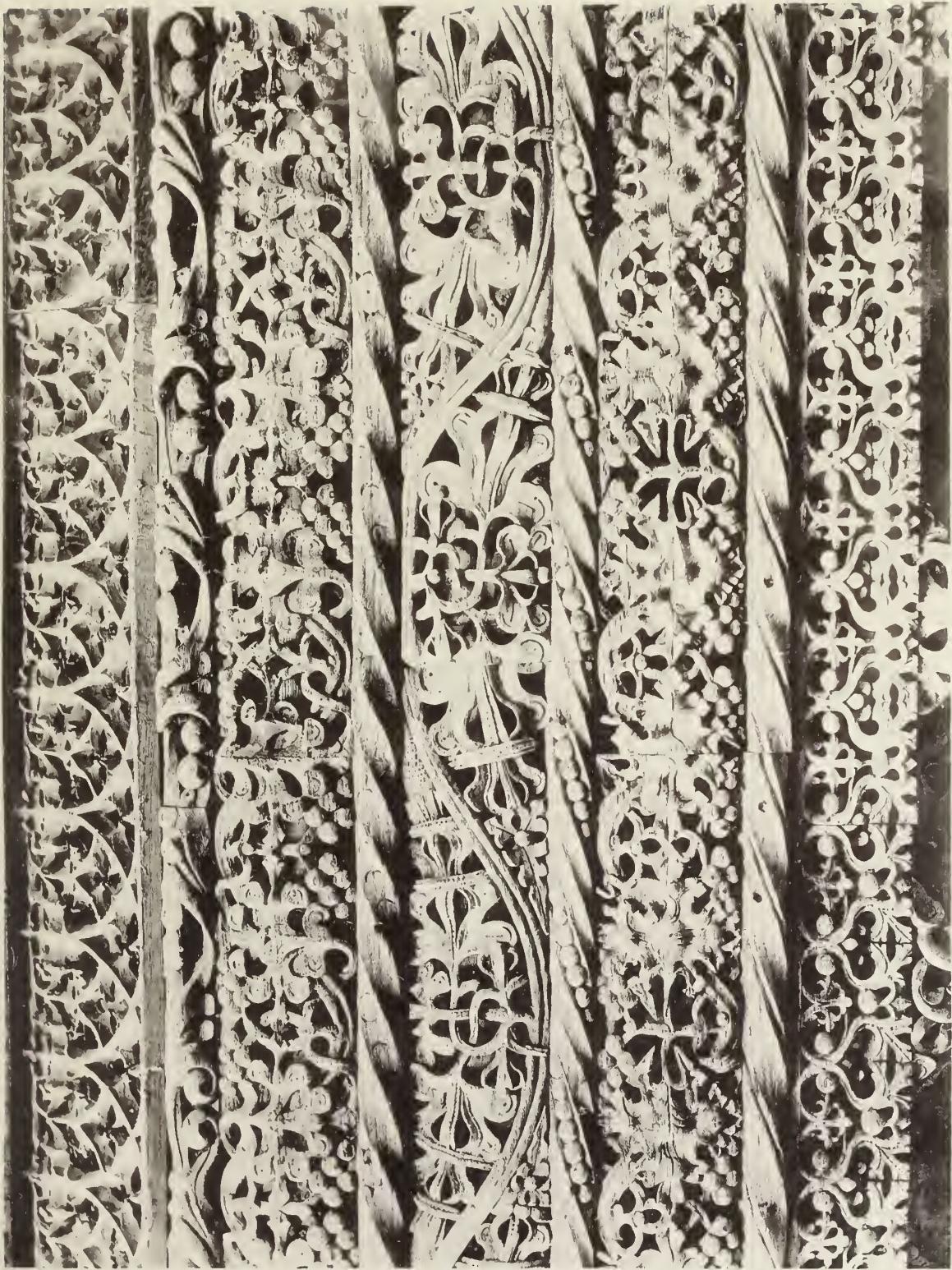
AYLESBURY (painted).  
LONG CREUDON.  
WESTON TURVILLE.

(c) *Post-Reformation screen*—

BRAY (Almshouse Chapel, *temp.* 1670)  
(Fig. 82 bis.).  
FINGEST.

PLATE CXXII

DETAIL IN CORNICE ENRICHMENTS



No. 1

No. 2

No. 3

FROM THE ROODSCREEN : LAPFORD CHURCH



## CAMBRIDGESHIRE

## (I) Stone Screens

(a) *Roodscreens*—

BOTTISHAM (triple arcade)<sup>1</sup>  
FEN DITTON (remains, in tower).  
HARLTON.

(b) *Parcloses*—

ELY CATHEDRAL.

(c) *Mural screens*—

CAMBRIDGE (St. Benedict : traces).  
" (St. Giles ; mural screen rebuilt  
in the new church (with traces  
of a tympanum).

HAUXTON (arch and lateral recesses with  
remains of altars).

MILTON (do. recess south side).

SHEPRETH (do. with large hagioscope on south  
side, and recess only on north).

There are also indications of side-altars  
north and south of chancel-opening at  
West Wratting, Horseheath, and Weston  
Colville, in the presence of niche work,  
piscinae, etc.

## (II) Wood Screenwork (Pre-Reformation)

(a) *Roodscreens*—

<sup>2</sup> BALSHAM (1401, with ribbed vaulting perfect,  
painted).

BARTON (*circ.* 1380, painted).

BASSINGBOURNE (XIV century, with curious  
tracery ; originally vaulted).

BOURNE (Perp., apertures in lower panels,  
painted originally ; end sections modern).

BURWELL (1464, much restored).

CALDECOTE (painted).

<sup>3</sup> CAMBRIDGE (St. Botolph ; Perp.).

CHATTERIS (late XIV century, fine tracery).

<sup>3</sup> CHERRYHINTON (much restored, painted).

CHEVELEY (XIV century).

CHESTERTON (stored in vicarage barn).

CHIPPENHAM (early XV century, arcaded  
(very fine).

COMBERTON (very fine, *circ.* 1400, painted).

COTON (lower part only original, Perp.).

DITTON, WOOD.

DODINGTON (late XIV century, arcaded).

DOWNHAM (Perp.).

DRY DRAYTON (part, Perp.).

EMNETH (Perp.).

EXNING (panels in reading desk).

FOWLmere (framework only ; of early date).

FOXTON (lower part only original ; painted).  
GAMLINGAY (fine, Dec., and remains of stalls) ;  
panels of roodloft gallery now in tower  
(Fig. 67).

GIRTON (lower part only ; fine detail).

GRANSDEN, LITTLE (fine tracery).

GUILDEN MORDEN (double screen with two  
enclosures, XIV century, painted SS.)

HADDENHAM (fine Perp. arcaded ; now at  
Rattee & Kett's workshops, Cambridge).

HARSTON (fragments ; late Perp.).

HINXTON (parts of two screens, broken up  
about sixty years ago, now in base of  
modern screen, clerk's pew, etc. ; Perp.).

HORNINGSEY (lower panels only, painted).

HORSEHEATH (Perp., painted).

KENNEDT (XIV century).

KINGSTON (part : late Perp.).

KIRTLING (XIV century).

ICKLETON (Perp., lofty, unusual type,  
painted) (Fig. 127).

LITLINGTON (Perp., simple and good).

LITTLEPORT.

LOLWORTH (Perp., removed and parts pre-  
served).

MELDRETH.

MELBOURNE (Perp., very fine and curious).

OAKINGTON (lower part only, much decayed,  
now in south aisle ; Perp., painted).

OVER (Perp., vaulting on east) (Pl. CXXXIIA).

<sup>3</sup> PAMPISFORD (Perp., simple).

SHELFORD, GREAT (Perp., fine).

SNAILWELL (late Perp., fair).

STOW-CUM-QUY (early XV century).

STRETHAM (*circ.* 1440 ; very fine).

TEVERSHAM (early Perp., like Stow-cum-Quy).  
TRIFLOW (XIV century, a triple arcade  
in wood, of good detail, but much decayed)  
(Fig. 45).

TRUMPINGTON (lower part only ; fine late  
Dec., painted, work reconstructed and old  
colour restored).

WENTWORTH (early XIV century, with  
flowing tracery, re-constructed).

WHADDON (Perp.).

WHITTLESEA (painted).

WICKHAM, WEST (Perp., part only, now in  
tower).

WILBURTON (restored).

WILLINGHAM (lower part only ; very fine,  
late Dec., painted).

WITCHAM (very late Perp. gates Renaissance ;  
? Marian).

<sup>1</sup> There was another triple chancel-arcade at Little Shelford, pulled down about 1870.

<sup>2</sup> There are magnificent old stalls here, in perfect condition.

<sup>3</sup> With dado-rail perforated for hagioscopes.

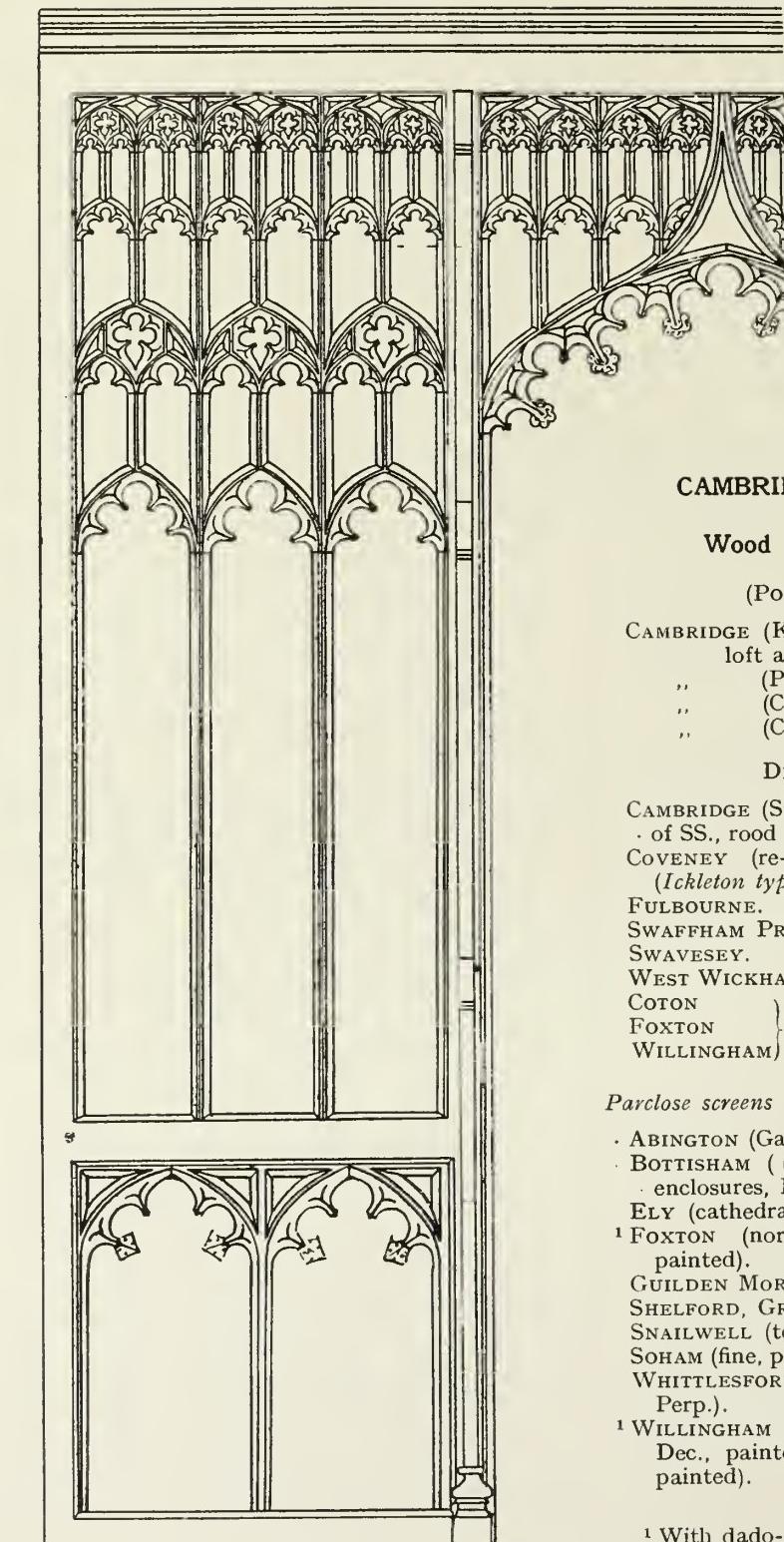


FIG. 127

ELEVATION OF ROODSCREEN : ICKLETON, CAMBS.

**CAMBRIDGESHIRE (continued)****Wood Screens (continued)****(Post-Reformation)**

CAMBRIDGE (King's College; screen, organ-loft and stalls).

" (Peterhouse).

" (Caius College).

" (Clare Hall).

**DITTO (Modern)**

CAMBRIDGE (St. Giles'; with painted panels of SS., rood and figures).

COVENEY (re-constructed from fragments (*Ickleton type*)).

FULBOURNE.

SWAFFHAM PRIORS (with roodloft; good).

SWAVESEY.

WEST WICKHAM (Perp., fair).

COTON } (upper part modern reconstruction; Coton has a modern  
FOXTON } WILLINGHAM ) organ-gallery over the screen).

**Parclose screens (Pre-Reformation)—**

ABINGTON (Gamlingay).

BOTTISHAM ((2), north and south chantry enclosures, Perp.).

ELY (cathedral, various).

<sup>1</sup> FOXTON (north chantry screen; Perp., painted).

GULDEN MORDEN (XIV century, to tower).

SHELFORD, GREAT.

SNAILWELL (to N. Chapel, good Perp.).

SOHAM (fine, painted).

WHITLESFORD ((2), one with stall attached; Perp.).

<sup>1</sup> WILLINGHAM ((2), (a) north chantry early Dec., painted; (b) south chantry Perp., painted).

<sup>1</sup> With dado-rail perforated for hagioscopes.

CAMBRIDGESHIRE (*continued*)*Roodlofts—*

COTON (organ-loft, plain, modern).  
GAMLINGAY (part of gallery, Perp., now in tower arch).

HISTON (or MADINGLEY) (fragment now in Cambs. Museum of Archaeology) (Fig. 128).

SWAFFHAM PRIORS (modern).

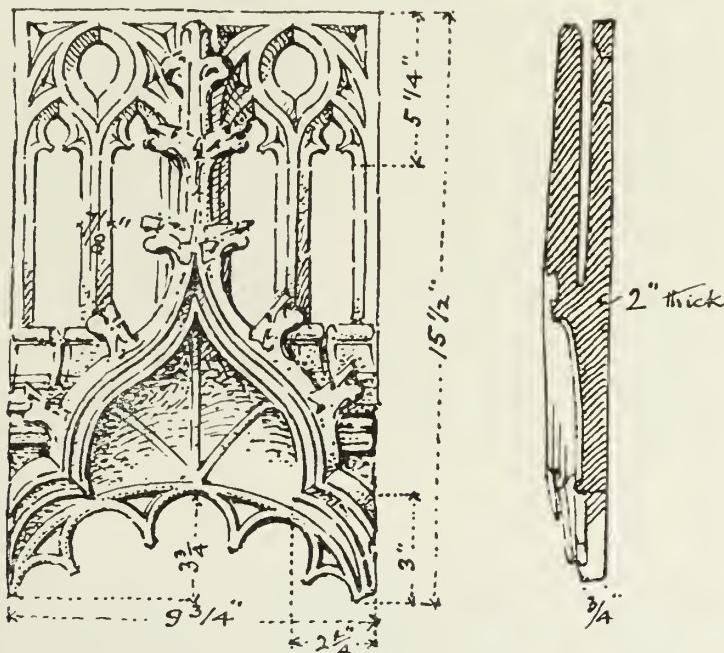


FIG. 128

*Screens standing in the XIX century and since removed.*

(a) *Pre-Reformation—*

CAMBRIDGE (St. Andrew, removed early in XIX century).  
BARNWELL (St. Andrew; screen and pulpit sold in 1813).  
DITTON, FEN (part standing in 1844).  
„ WOOD (loft standing in 1825).  
FOXTON (tympanum standing in 1844).  
GIRTON (screen standing in 1844).  
HADDENHAM.  
HASLINGFIELD (removed in recent years, nothing now in the church).  
HAUXTON (screen and loft, tympanum, etc., removed since 1844).  
IMPINGTON (parts standing in 1844, with tympanum in arch).

ORWELL (removed since 1852).

OUTWELL (fine Perp., recently removed).

SAWSTON (base of roodscreen standing in 1844).

„ (two parclose screens removed later in the XIX century).

SHELFORD, LITTLE (fragments preserved till recent years).

WILBRAHAM (XIV century, standing in 1844).

*Post-Reformation screens removed—*

HARDWICK (XVII century; standing until quite recent years).

ISLEHAM (Elizabethan; recently destroyed).

CAMBS. (St. Clement; *temp. Chas. I.*, now removed).

## CHESHIRE

## (I) Stone Screens

(a) *Roodscreen*—

NANTWICH (R.S., part., and ambo.).

(b) *Parclose*—

BUNBURY.

## (II) Wood Screens (Pre-Reformation)

(a) *Roodscreens*—

ASTBURY (1500, vaulted).

BUDWORTH, GREAT.

" LITTLE.

CHEADLE (screen of five bays with modern cornice).

CHESTER CATHEDRAL.

DARESBURY (R.L., part).

MOBBERLEY (R.S., vaulted).

NORTHENDEN (old roodscreen in new church).

NORTHWICH.

SIDDINGTON (painted).

SHOTWICK.

STOAK.

WILMSLOW (reconstructed, with new vaulting and roodloft).

WOOD CHURCH.

(b) *Parcloses*—

CHEADLE (to Chantries in north and south aisles; much altered).

MALPAS (1510).

NORTHENDEN (two screens on north side of chancel).

(c) *Post-Reformation*—

PEOVER, LOWER (1624).

CORNWALL (*See Part V*)

## CUMBERLAND

## Wood Screenwork

(a) *Roodscreens*—

CARTMELL (choir-screen, rich Renaissance).

(b) *Parcloses*—

CARLISLE CATHEDRAL (Dec.).

CARLISLE CATHEDRAL (Renaissance Salkeld sc.).

" " (St. Catherine's Chapel, Dec.).

GREY STOKE.

## DERBYSHIRE

## (I) Stone Screens

<sup>1</sup> ALLESTREE (fragments).

CHELMORTON.

<sup>1</sup> DARLEY (part).

ILKESTON.

<sup>1</sup> MONKSDALE (part).(a) *Roodscreens*—

ALVASTON.

ASHOVER.

BENTLEY, FENNY (R.S., vaulted).

<sup>1</sup> BRACKENFIELD.

BREADSALL (part).

CHADDESDEN.

CHESTERFIELD.

<sup>1</sup> CRICH (now at St. Peter's, Derby).<sup>1</sup> DALE ABBEY (in chapel).

ELVASTON (fine Perp. (standing 1842).

HADDON HALL CHAPEL (part Gothic, Jacobean top).

HAYFIELD (R.L. and tympanum, sketch preserved).

OCKBROOK.

SAWLEY (base, Perp.).

TIDESWELL (fragments, in private hands).

WILNE, Lower (Perp.).

WINGERWORTH (roodloft).<sup>2</sup>*Fragments*<sup>1</sup> (CHURCH BROUGHTON (fr.).<sup>1</sup> KIRK Langley (fragments).

MELBOURNE (fragments).

NORBURY (fragments).

(b) *Parcloses*—

ASHBOURNE.

<sup>1</sup> BAKEWELL.<sup>1</sup> MUGGINGTON.(c) *Post-Reformation*—<sup>1</sup> FOREMARK.

RISLEY.

<sup>1</sup> WILNE (parclose).<sup>1</sup> For these we are indebted to Mr. Aymer Vallance's list.<sup>2</sup> Probably this loft, like that of Tickenham, in Somerset, was independent of any screen, the latter being rendered unnecessary by the smallness of the chancel arch.

PLATE CXXIII  
DEVONSHIRE WOODWORK (XVI. CENTURY)  
MISCELLANEOUS EXAMPLES OF CARVED DETAIL



(A) FROM STANDARDS : RODSCREEN : ATHERINGTON



(B) IN VAULTINGS : RODSCREEN : ATHERINGTON



(C) BENCH-END : LAPFORD



(D) PULPIT : COCKINGTON



DEVONSHIRE (*See Part IV*)

## DORSET

## (I) Stone Screens

BATCOMBE.	LYE.
BRADFORD ABBAS.	THORNFORD.
CERNE ABBAS.	UPLYME.
COMPTON : NETHER (XIV century, fine).	WOOL (triple arcade).
<sup>1</sup> KNOWLE (triple arcade).	WORTH MALTRavers.

## (II) Wood Screens (Pre-Reformation)

(a) *Roodscreens*—

BERE REGIS.	
BUCKHORN WESTON (with part of loft).	
CRANBOURNE.	
FONTMEL MAGNA.	
GILLINGHAM (parts, Perp.).	
HAWKCHURCH (painted).	
HILTON (from Milton Abbey, SS.).	
IWERNE COURTNEY.	
MILBORNE PORT (with coving for loft, now in aisle).	
OKEFORD-FITZPAINE.	
POYNTINGTON (with part of loft).	
PORTESHAM (Perp.).	
PULHAM (parts).	
SHERBORNE HOSPITAL CHAPEL.	
SPETISBURY (part, Dec., SS. (from Whitford Chapel, Axminster).	
STANTON (St. Gabriel).	
STOCKWOOD.	

STURMINSTER MARSHALL.

WINTERBOURNE CAME.

MONKTON.

" STICKLAND (parts).

YETMINSTER (parts).

UPWEY.

(TRENT is included in Somerset.)

(b) *Parclose and other screens (Pre-Reform.)*—

MILTON ABBAS (refectory screen).
SANDFORD ORCAS (Manor House do.).

(c) *Post-Reformation screenwork*—FOLKE (chancel screen, *temp. Chas. I*).FORD ABBEY CHAPEL (*circ. 1649*).

STAFFORD, WEST (chancel screen).

WIMBORNE MINSTER (base of screen, with stalls, *circ. 1630*; upper part, with arcade, removed *circ. 1850*).

## DURHAM

## (I) Stone Screens

DARLINGTON (late XIV century; single arch carrying loft).

DURHAM CATHEDRAL (altar screen; *circ. 1380*).

## (II) Wood Screenwork (Pre-Reformation)

(a) *Roodscreens*—

BARNARD CASTLE (Perp.).	
BISHOP AUCKLAND.	
BRANCEPETH (fragments; coving of XV century; roodloft with traceried panels like those of Daresbury, Cheshire).	
CHESTER-LE-STREET.	
CROFT.	
EASINGTON (fragments).	
FINCHALE (painted).	
STAINDROP.	

(b) *Post-Reformation screens*—

BRANCEPETH (chancel screen); (? Cosin).

DARLINGTON (music gallery, modern, over DURHAM CASTLE CHAPEL (*circ. 1680*). [arch]).

DURHAM (St. Mary-le-Bow), 1707.

MERRINGTON (pseudo-Gothic).

RYTON " " " *circ. 1630-40*.SEDFIELD (*circ. 1630*).(c) *There are also screens mentioned, but of doubtful antiquity at—*

DURHAM (St. Margaret, Crossgate), and (St. Mary, South Bailey).

<sup>1</sup> The lateral openings in the mural screen at Knowle were formerly filled breast-high with walls (Otterbourne type, Fig. 49).

## ESSEX

## (I) Stone Screens

BARDFIELD, GREAT (do., XV century).  
 GESTINGTHORPE (arch and lateral altar spaces).  
 INWORTH (arch and hagioscopes).  
 SHOEBOURY, SOUTH (do. and lateral recesses for altars, now blocked).  
 STEBBING (fenestration, XIV century).  
 WALTHAM ABBEY (Roodscreen or Jubé).

*Chancel arches with round-headed recesses at sides for altars—*

HADLEIGH (now cut down into arcade of three. (Buckler's "Essex Churches").  
 FRYERNING AND SHENFIELD (altered in the XV century to make room for wood screens).

## (II) Wood Screenwork (Pre-Reformation)

(a) *Roodscreens—*

AVELEY (XV century).  
<sup>1</sup> BRADWELL (with tympanum; N.B.—This church formerly had a triple arcade).  
 BRADFIELD.  
 CASTLE HEDINGHAM.  
 CHELMSFORD (remains).  
 CHESTERFORD, LITTLE (Perp.).  
 CLAVERING (late, rich, Dec.).  
 COPFORD.  
 CRANFIELD, LITTLE (Dec.).  
 EASTER, HIGH (part, now organ-screen).  
 ELMDEN (good plain Perp.).  
 FINCHINGFIELD.  
 GESTINGTHORPE (parts, SS.).  
<sup>1</sup> HADLEIGH.  
 HADSTOCK (now in tower; plain Perp.).  
 HALSTEAD (rich Perp.).  
 HALLINGBURY, GREAT (with part of loft, recently standing).  
 HALLINGBURY, LITTLE.  
 HENHAM (rich Perp.).  
 HORKESLEY, LITTLE (parts).  
 INWORTH (plain Perp.).  
 KEDINGTON (fine Dec., formed in 1619 into a pew; painted).  
 LAMARSH (Dec.).  
 LATCHINGDON (remains now in Chelmsford Museum, painted).  
 LAVER, MAGDALEN (restored).  
 LAYER MARNEY (plain Perp.).  
 MANUDEN (rich Perp.).  
 MARGARETTING (upper part, with tympanum destroyed in recent years).  
 NEWPORT (plain, Dec.).  
 NORTON MANDEVILLE.  
<sup>1</sup> ORSETT (Dec., painted).

RICKLING (Dec., painted).

RODING, ABBESS (fine Perp.).

<sup>1</sup> ROYDON (lower part, with quatre-foil opening)  
 SHALFORD.  
 SHENFIELD.  
 SPRINGFIELD (rich Perp.).  
 STEEPLE BUMSTEAD (part).  
 STONDON MASSEY (XVI century).  
 THURROCK GRAYS.  
 UGLEY (standing in 1870; plain Perp.).  
 UPMINSTER (parts old); good Perp. work.  
 WALTHAM, GREAT (early Perp.).  
 WEALD, NORTH.  
 WEATHERSFIELD (painted and gilt).  
 WENDENS-AMBO (rich Perp.).  
 WICKHAM (St. Paul).  
 WIDDINGTON.  
 WIMBISH (good Dec., standing in 1869).  
 WITHAM (Dec., vaulting perfect; very fine).  
 WOODHAM FERRERS (part, Dec.).  
 YELDHAM (fine Perp., painted SS.).

(b) *Parclose and chantry-screens—*

FINCHINGFIELD.  
 STANFORD-LE-HOPE (painted).  
 UPMINSTER.  
<sup>1</sup> WALTHAM ABBEY.  
 WIMBISH.

(c) *Post-Reformation screens—*

KEDINGTON (parclose).

MESSING (chancel-screen standing in 1844).

N.B.—For mention of eight or more of the screens in this list we are indebted to Dr. J. C. Cox's list. Further we have to thank the Vicar of Gestingthorpe for much valuable information in respect of others.

## GLOUCESTERSHIRE AND BRISTOL

## (I) Stone Screenwork

ALMONDSBURY (chancel-arcade, modern).  
 BERKELEY (roodscreen, painted). (Plate CXIIIId).  
 BRISTOL CATHEDRAL (choir-screen (remains), now forming back of Sedilia).  
     " (new choir-screen, mod.)  
     " (St. Mary Redcliffe; screen to Lady Chapel). [screen].  
     " (Temple Church; traces of rood-

CIRENCESTER (parclose to North Chapel).

ELKSTONE (traces of mural screen dividing Narthex from choir-nave).

GLoucester CATHEDRAL (choir-screen).

" (St. Mary-le-Crypt; parcloses).

TEWKESBURY (parcloses and chantries (various)).

UPPER SLAUGHTER (? chapel-screen).

<sup>1</sup> With squints or apertures in panels.

PLATE CXXIV  
EXAMPLES OF DADO-PANELLING IN DEVONSHIRE SCREENS



(A) UGBOROUGH



(B) ASHTON



(C) DARTMOUTH



(D) HEANTON PUNCHARDON

1  
2

3  
4

GLOUCESTERSHIRE AND BRISTOL (*continued*)

## (II) Wood Screenwork (Pre-Reformation)

*(a) Roodscreens—*

- ABSON (lower part, painted).  
 ASHCHEURCH (Perp., painted, with canopy for loft and rood-beam).  
 ASTON SOMERVILLE (Perp.).  
 BEVERSTONE.  
 BICKNOR (English Perp.).  
 CIRENCESTER (XIV century, reconstructed).  
 CRANHAM.  
 DYMOCK (reconstructed from fragments).  
 ELMSTONE (rich Perp.).  
 FAIRFORD (good Perp.).  
 GLOUCESTER (St. Mary-le-Crypt).  
 HAILES (Perp.).  
 KINGSCOTE.  
 MITCHELDEAN (reconstructed; old painted tympanum).  
 NORTHLEACH (parts).  
 NOTGROVE.  
 RENDCOMBE (fine Perp.).  
 SOMERFORD KEYNES.  
 WAPLEY (fragments now in church chest; removed from Bristol Cathedral).  
 WINCHCOMBE (fine Perp.).  
 Also fragments of screenwork at COATES.

*(b) Parcloses, etc.—*

- ASHLEWORTH (south aisle, Perp.).  
 BRISTOL CATHEDRAL (in south transept).  
 BROADWAY, OLD.  
 CIRENCESTER (screen to Garstang Chapel, very fine Perp.).  
 , (three aisle screens).

## CHIPPING SODBURY.

- |  |                               |
|--|-------------------------------|
| FAIRFORD (two aisle screens<br>" N. and S. parcloses | All good<br>Perp.             |
| GLOUCESTER CATHEDRAL (in Triforium, S.E., Dec.).     |                               |
| " "  | (aisle screens, etc., Perp.). |
- NORTHLEACH (parcloses).  
 RENDCOMBE (parcloses; fine Perp.).  
 TEWKESBURY (various).

*(c) Post-Reformation screens—*

- BRISTOL (Temple Church; iron screens; late XVI century).  
 " (St. Mary Redcliffe; iron screens; late XVII century).  
 LYDEARD TREGOZE (*temp. Chas. II.*).

*Modern—*

- CUBBERLEY.  
 DOWN AMPNEY (roodscreens and loft; fine).  
 LYDNEY (Early English, R.S.).  
 TEWKESBURY ABBEY (R.S.).  
 WOODCHESTER PRIORY (R.S. and R.L. by Pugin).

*(d) Rood-beams—*

- LYDNEY (with adoring angels carved thereon under the rood).  
 TREDINGTON (rood-beam, with cavity for rood).  
 WITCOMBE (rood with mortices, and enriched canopy in roof).

## HANTS

## (I) Stone Screenwork

*(a) Mural screens—*

- ASHLEY (XII century, arch and side openings) (Fig. 48).  
 BOARHUNT (arch and lateral recesses).  
 BREAMORE.  
 GREYWELL (do., do., forming back of rood-screen).  
 OTTERBOROUGH (XIII century, arch and side openings) (Fig. 49).

## SHIPTON BELLINGER.

- SOUTHAMPTON (St. Michael; low chancel arch, with three shallow recesses over for rood and figures).

*(b) Rood or parclose screens—*

- CHRIST CHURCH (jubé).  
 ST. CROSS.  
 WINCHESTER CATHEDRAL (parcloses).

## (II) Wood Screenwork (Pre-Reformation)

*(a) Roodscreens—*

- ASHE (parts).  
 BADDESLEY, NORTH (Church of the Knights Hospitallers; screen said to have been brought from N. Stoneham by John Fleming, M.P., whose initials are on it).

## BARTON STACEY.

- |                     |  |
|---------------------|--|
| BRAMLEY (Perp.).    | BURITON (reconstructed).                       |
| CHILBOLTON (Perp.). | CHILCOMBE (small, plain Perp. in narrow arch). |

HANTS (*continued*)(a) *Roodscreens (continued)*—

COLEMORE.  
CROSS, SAINT (painted).  
ELLINGHAM (Perp., with tympanum) (Plate CXXVIIIB).  
GREYWELL.  
LECKFORD.  
MAPLEDURWELL.  
MICHELDEVER.  
MINSTED (New Forest), (lower part only).  
NEWPORT (I.W.).  
SILCHESTER.  
TIMSBURY (Romsey), (small, plain Perp.).  
WARNBOROUGH, SOUTH (with loft).  
WINCHESTER (St. John Baptist, with part of loft).  
,, (St. Maurice; part, Dec.).  
YATELEY.

(b) *Parcloses, etc.*—

ROMSEY (transept-screen now used as rood-screen, painted; *circ. 1372*). [century].  
WINCHESTER CATHEDRAL (several XVI  
,, (St. John Baptist; XVI  
century, Dec.).

(c) *Post-Reformation screenwork*—

BADDESLEY, NORTH.  
DEANE (with curious tympanum, 1818).  
EMPSHOTT (1624). [(Plate CXXVIIIA)].  
EVERSLEY (XVIII century).  
FARNBOROUGH (XVII century).

*Modern*—

BAUGHURST, CROOKHAM, EASTON, HARTNEY  
WESPHALE, HARTNEY WINTNEY, EAST  
TISTED, ECCHINSWELL, etc., etc.  
At DUMMER is a Tester or Baldachino over  
where the roodloft was.

## HEREFORDSHIRE

## (I) Stone Screenwork

(a) *Mural screens*—

CREDENHILL (triple opening; the piers and the jambs curiously splayed).  
HEREFORD, LITTLE (arch and lateral altar spaces, with recess for rood over) (Fig. 39).  
PETERCHURCH (arch with altars each side) (Fig. 15).

ST. MARGARET's (opening and lateral blanks under for altars under roodloft).  
URISHAY (do., do.).

(b) *Roodscreens, etc.*—

WITHINGTON (base only).  
KINGSLAND (parclose).

## (II) Wood Screenwork (Pre-Reformation)

(a) *Roodscreens*—

AMBERLEY.  
AYLTON.  
AYMESTRY.  
BOSBURY.  
BRILLEY (part of loft standing 1867).  
,, (sanctuary screen).  
BRINSOP.  
BURGHILL (double screen, with floor of loft).  
CANON PYON. [restored].  
DILWYN (fine Perp.).  
EATON BISHOP.  
EYTON (XV century).  
FOY.  
HOPE MANSELL (with part loft).  
KENDERCHURCH (painted).  
KILPECK. [XXX].  
ST. MARGARET's (roodloft perfect) (Plate LEINTHALL STARKE (with tympanum).  
LLANDINABO (early; probably XIII century).  
MADLEY (parts).  
MICHAELCHURCH (sanctuary screen).  
PIXLEY (early; probably XIII century).  
PIPE-CUM-LYDE.

DILWYN (painted).  
EARDISLAND.  
EATON BISHOP.  
EYE.  
KIMBOLTON-CUM-MIDDLETON (tower).  
STAUNTON (part).  
STOKE LACY (early).  
STRETFORD (aisle).  
STRETFORD (XV century).  
STRETTON SUGWAS.  
SUTTON (St. Nicholas).  
TEDSTONE DE LA MERE.  
WEOBLEY (part).  
WEONARD'S, ST.  
WITHINGTON.

## Fragments also at—

HEREFORD (All Saints).  
KIMBOLTON (XVI century).  
LEDBURY (in 1825).  
WIGMORE (formerly in reredos).

(c) *Post-Reformation*—

ABBEE DORE (*circ. 1630*).  
ELTON (Elizabethan).  
HOW CHAPEL.  
MORNINGTON (*circ. 1680*).  
PUTLEY (lower part).  
VOWCHURCH (XVII century).

(b) *Parcloses*—

AYMESTRY.  
BROMYARD.

## HERTS

## (I) Stone Screenwork

ALBURY (parclose ; Elizabethan).  
ST. ALBANS (roodscreen).  
,, (altar screen, etc.).

SANDRIDGE (mural screen ; chancel wall with door and traceried lights on each side, forming back of original loft) (Fig. 55).

## (II) Wood Screenwork (Pre-Reformation)

## (a) Roodscreens—

ALBANS, ST. (St. Michael ; "Doom" tympanum painting now in the vestry).  
<sup>1</sup> ALBURY (restored).  
ALDENHAM (south aisle, good Perp., vaulted).  
ARDELEY (restored).  
ASHWELL (Perp., now in tower).  
ASTON (Perp.).  
BALDOCK (nave and aisles).  
<sup>1</sup> BERKHAMPSTEAD.  
BISHOP'S STORTFORD.  
BRAUGHING (now in tower, rich).  
BUNTINGFORD (Layston).  
BYGRAVE (late Perp.).  
FLAMSTEAD (late Perp.).  
GADDESDEN, LITTLE.  
GILSTON (XIII century).  
GRAVELEY.  
HADHAM, MUCH (Perp.).  
HITCHIN (fine Perp., aisle screens, *circ.* 1390).  
HUNSDON (lower part).  
IPPOLITTS (late Perp.).  
KELSHALL (part, painted SS.).  
KIMPTON (aisle screen, fine, with coving for loft).  
KINGSWALDEN (rich Perp., painted).  
NEWNHAM (part).  
REDBOURN (very fine Perp., vaulting perfect).  
SANDON (Perp.).  
SAWBRIDGEWORTH.

## SHEPPALL.

STEVENAGE (part, now a reredos).

THERFIELD (painted SS).

WALKERN.

WALLINGTON (now in aisle).

WELWYN (now an organ screen).

(And fragments at STANSTEAD ABBOTS.)

## (b) Parcloses, etc.—

<sup>1</sup>HADHAM, LITTLE (Perp.).  
HITCHIN, north side-screen, very fine, *circ.* 1390).  
,, (south side-screen).  
KING'S LANGLEY (rich).  
WARE.

## (c) Post-Reformation screens—

HUNSDON (parcloses).  
SARRATT (parcloses, 1620).  
WALDEN (St. Paul's ; Georgian).  
WHEATHAMPSTEAD.  
WILLIAM (Elizabethan).

## (d) Modern—

BAYFORD.  
BENNINGTON.  
CHESHUNT.  
DATCHWORTH.  
HEMELHEMPSTEAD has an enriched ceiling canopy over rood.  
HERTINGFORDBURY, etc.

## HUNTS

## Wood Screenwork

## (a) Roodscreens—

ABBOTSLEY (fr.).  
BLUNTISHAM (painted).  
EASTON (painted).  
GRANSDON, GREAT (XIV century ; mutilated).  
HAMERTON.  
IVES, ST. (fine modern roodscreen and loft KIMBOLTON (aisle screens, fine). [(painted).  
MOLESWORTH.  
OLDHURST (Perp.).  
STOW LONGA.  
SWINEHEAD (painted).  
WISTOW (Perp.).  
YAXLEY (very fine, hagioscope (three-light)  
YELLING. [over chancel arch.

## (b) Parcloses—

NEOTS, ST.  
SPALDWICK.  
UPWOOD.

## (c) Screens recorded as standing in the XIX century—

BURY (R.S., standing 1842).

RAMSEY (standing 1842).

STEEPLE GIDDING (standing 1842).

BLUNTISHAM (removed *circ.* 1844, painted panels. SS.)

WATER NEWTON (R.S., late Perp., standing 1847).

<sup>1</sup> With squints in lower panels.

## KENT

## (I) Stone Screens

BARFRESTON (mural, blank arches at side).  
 CANTERBURY CATHEDRAL (choir screen),  
 1307, with 15 c., facing to west side.  
 CANTERBURY CATHEDRAL (parcloses).  
 CAPEL-LE-FERNE (mural: Dec.) (Fig. 37).

FRINDSBURY (arch and hagioscopes added in  
 1882; rood-beam over).  
 ROCHESTER CATHEDRAL (roodscreen recon-  
 structed).  
 WESTWELL (arcade) (Fig. 36).

## (II) Wood Screenwork

(a) *Roodscreens*—

ALDINGTON (plain Perp. with fine chancel  
 stalls).  
 APPLEROE (R.S. and aisle screen) painted.  
<sup>1</sup> AYLESFORD.  
 BAPCHILD.  
 BEXLEY (very fine Perp.). [ dado-rail.  
 BIDDENDEN (lower part, Perp.), with carved  
 BIRCHINGTON (painted).  
 BOUGHTON ALUPH (early XIV century,  
 simple tracery).  
 BOUGHTON BLEAN (painted).  
 BROOK (c. 1510).  
 BROOKLAND-CUM-FAIRFIELD (part), (c.).  
 CANTERBURY (St. Alphege, part of R.L.).  
 CHALLOCK (R.S., Perp., now in aisle).  
 CLIFFE AT HOO (St. Helen, parts).  
 CLYFFE.  
 COBHAM (removed).  
 DARTFORD (?) removed).  
 DODDINGTON (part, and rood-beam).  
 EASTCHURCH (R.S., *circ.* 1432).  
 FAVERSHAM (parts).  
 GOUDHURST (part).  
 GRAVENEY.  
 HACKINGTON (vaulted, restored).  
 HALDEN, HIGH.

HARTY.  
 HARRIETSHAM.  
 HASTINGLEIGH (north side, early Perp.).  
 HEADCORN (part).  
 HERNE (1, roodscreen, 2, north aisle, Perp.  
 HERNEHILL (R.S., Perp.). [ and Eliz.).  
 HOO (All Hallows).  
 IVYCHURCH (part).  
 IWADE (moved).  
 KEMSING (reconstructed with roodloft).  
 LEEDS.  
 LINGFIELD.  
 LULLINGSTONE (?) *circ.* 1510, vaulted, Flemish  
 detail, with central projection in loft).  
 LYDD.  
 LYNSTED (part).  
 MINSTER-IN-SHEPPEY (part).  
 MONGEHAM, GREAT (removed).  
 MONGEHAM, LITTLE.  
 NEWENDEN.  
 NORTHFLEET (early Dec.) (Fig. 58).  
 PRESTON (parts).  
 RAINHAM. [ screen.  
 RODMERSHAM (parts incorporated in new rood-  
 SHOREHAM (painted), Perp.

SHOULDEN (?) fragments.  
 SMALLHYTHE (early type, plain detail).  
 SMALLHYTHE (R.S., late Perp.).  
 SMARDEN (parts, painted, altars each side).  
 STALLISFIELD (rich Perp., canopy modern.)  
 SUTTON-AT-HONE (?) fragments.  
 SWANCOMBE (removed, painted).  
 TENTERDEN (?) fragments).  
 TEYNHAM (parts).  
 TONG.  
 TUNBRIDGE.  
 WESTWELL (parts).  
 WICKHAM, WEST.  
 WRINGHAM (parts).  
 WROTHAM.  
 ULCOMBE (some remains).

(b) *Parcloses*—

CHART, LITTLE.  
 CHISLEHURST.  
 CUDHAM (standing 1846).  
 GILLINGHAM.  
 IGHTHAM.  
 LAMBERHURST.  
 MAIDSTONE (painted).  
 NEWCHURCH. [ 1330).  
<sup>1</sup> NEWINGTON (south parclose, early Dec.,  
 ROCHESTER CATHEDRAL (arcading, *circ.* 1227,  
 at east side of roodscreen).  
 ROMNEY, OLD.  
 RUCKINGE (painted).  
 ST. LAWRENCE.  
 THANET (St. Laurence, (painted) SS.).

(c) *Post-Reformation*—

CHALK (1660).  
 GUSTON (XVIII century—like that of  
 Habokyrke, Sweden, standing 1852;  
*Ecclesiologist*, XIII, 31).

*Modern.*

KEMSING (roodscreen and loft, excellent).  
 KILNDOWN (R.S., erected 1843-4, painted  
 and gilt—much admired at that period).

(d) *Screens standing in the XIX century*—

<sup>1</sup> BRASTED (R.S., late Perp., standing 1845;  
*Ecclesiologist* V and VII). [ 1845).  
 CLIFFE-AT-HOO (XVII century, standing  
 ERITH (standing 1842).  
 SOUTHFLEET (part of screen in south aisle  
 standing 1848, very early Dec. like North-  
 fleet). [ Rev. F. Wrench).  
 STANFORD (R.S., restored *circ.* 1844, by

<sup>1</sup> Apertures in panels for squints, confessional, etc.

# PLATE CXXV

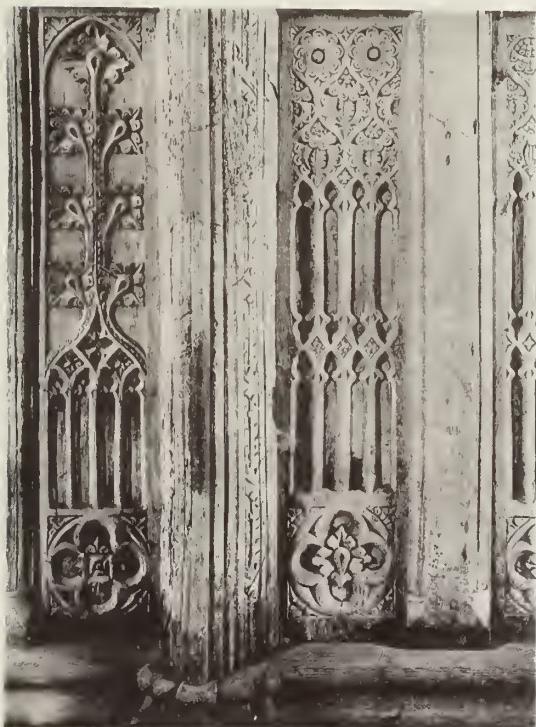
EXAMPLES OF DADO PANELLING IN DEVONSHIRE SCREENS



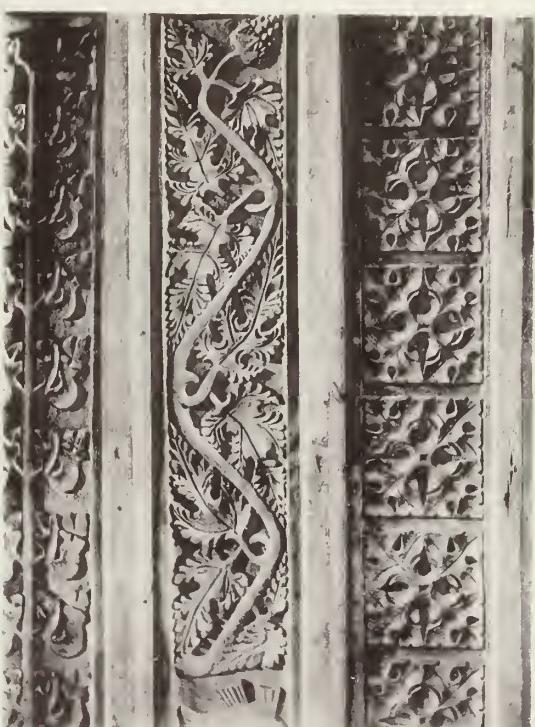
(A) WARKLEIGH



(B) MARWOOD



(C) LITTLEHAM-CUM-EXMOUTH



(D) SUTCOMBE



## LANCASHIRE

### Wood Screenwork

(a) *Roodscreens*—

- CARTMEL (choir screen, *circ.* 1615).  
     ,, (Fell Chapel, painted).  
 CLAUGHTON (painted).  
 COLNE (R.S., 1515).  
 ECCLES.  
 GARSTANG.  
 HUYTON (R.S., *circ.* 1460, very ornate).  
 LANCASTER (St. Mary; R.S.).  
 MANCHESTER CATHEDRAL (R.S. and loft).  
 MIDDLETON (rich screen, now to organ).  
 MITTON.  
 RIBCHESTER (R.S. lately in aisle).  
 ROCHDALE.  
 SEFTON (R.S. and R.L. canopy) (Plate XLV).  
     ,, (north aisle screen, semi Renaissance).  
 STANDISH (R.S., rich XV century and two aisle screens, simpler Perp.).  
 STYD (and also rood-beam with I.H.S.).  
 WHALLEY (R.S. and stall canopies).

(b) *Parcloses*—

- GOOSNARGH.  
 MANCHESTER CATHEDRAL.  
 MITTON (XVII century).  
 ROCHDALE (St. Chad; screen to chapel of H. Trin. from south aisle, fine Dec. reconstructed 1847, holds fifty armorial bearings).  
 SEFTON (north parclose, part XVII century).  
 SEFTON (south parclose and to tomb of Sir R. Molyneux).

(c) *Post-Reformation*—

- FARNWORTH (in tower).

(d) *Additional records*—

- HALIFAX (the roodscreen and parcloses were standing, together with the chancel-stalls in 1861).  
 WIGAN (All Saints; the roodloft was used as an organ-gallery until shortly after 1846 (*Ecclesiologist VI*, 117)).

## LEICESTERSHIRE

## (I) Stone Screens

- AYLESTONE (parclose, low).  
 EASTWELL (mural; door and traceried windows).

- FRISBY (parclose).  
 QUORNDON (parclose, low).

## (II) Wood Screenwork

(a) *Roodscreens*—

- ASFORDBY (R.S., Perp., (c.) ).  
 ASHBY FOLVILLE (base, (c.) ).  
 BEEBY (R.S., Dec.).  
 BELTON.  
 BOSWORTH.  
 BRAUNSTON.  
 BURTON OVERY.  
 CLAYBROOK (base).  
 COSBY.  
 EASTWELL.  
 EATON (R.S., plain Perp., small).  
 EDMUNDTHORPE (fine, painted and gilt).  
 GARTHORPE.  
 GRIMSTON.  
 GUMLEY.  
 HINCKLEY (St. Mary; screen and R.L., mod., fine).  
 HOBY-CUM-ROTERBY.  
 HUNGARTON.  
 KEYHAM.  
 KIBWORTH BEAUCHAMP (reconstructed).  
 LEICESTER (St. Mary).  
 LOCKINGTON (R.S., Dec.) (Fig. 72).  
 LONG WHATTON.  
 LOWESBY (fragment).  
 NORMANTON-LE-HEATH.

- QUEENBOROUGH.

- ROTHLEY (good Perp.).

- SHEARSBY.

- SKEFFINGTON (part R.L.).

- STOKE GOLDING.

<sup>1</sup> THORNTON (R.S. (lower part), north and south only 25 in. from floor).

THURCASTON (XIII century; also a second screen).

WIGSTON MAGNA.

WYMESWOLD (fragments of lower part).

(b) *Parcloses*—

- <sup>1</sup> AYLESTONE.

(c) *Post-Reformation*—

- COSSINGTON (remains worked into pews, 1847)

- LOCKINGTON (tympanum, 1704) (Fig. 72).

- LUBENHAM.

- MOUNT ST. BERNARD'S (modern, by Pugin : screen and loft).

- SWITHLAND (chancel screen of wrought iron, XVII century).

- STAUNTON HAROLD (ditto).

There were other iron screens of the XVII or XVIII century in Derby churches, but they are now cut up.

<sup>1</sup> With squints in panels.

## LINCOLNSHIRE

## (I) Stone Screens

- |  |   |
|--|---|
| BARKSTONE (base).  | MORTON (base).  |
| BRACEBRIDGE (Arch and Hagioscopes, Fig. 51)                    | SEDBROOK (base).  |
| CROWLAND (roodscreen of Abbey Church,<br>Benedictine).         | STAMFORD (St. Martin; stone screen behind<br>altar).                    |
| LINCOLN CATHEDRAL (roodscreen and loft,<br><i>circ.</i> 1300). | TATTERSHALL (roodloft and screen, 1528;<br>originally had side altars). |
| LINCOLN CATHEDRAL (parcloses, several).                        |   |

## (II) Wood Screenwork

## (a) Roodscreens—

- ADDLETHORPE (R.S., (c.)).  
ALFORD (R.S., (c.)).  
ALTHORPE (R.S., Perp.).  
ANCASTER (fr.).  
ASHBY (part now to tower).  
ASWARBY (R.S.).  
BAMBURGH (fr.).  
BARNETBY-LE-WOLD (R.S., part).  
BARROW-ON-HUMBER (R.S., Perp.).  
BARTON-ON-HUMBER (St. Peter; R.S., late  
Perp., *circ.* 1500).  
BENNINGTON: LONG, (Perp., and fine).  
BENNIWORTH (part, XIII century).  
BICKER (parts).  
BILLINGHAY (part, Perp.).  
BOSTON (base).  
BRATOFT (fine).  
BURGH (SS. Peter and Paul).  
BUTTERWICK (fragments).  
" WEST (nr. Boston, part).  
BYTHAM, CASTLE (painted, SS.).  
CADNEY (parts now in reredos).  
" (chantry screen).  
CARLTON SCROOP (Perp., part).  
" SOUTH (R.S. now chantry screen,  
good Perp.).  
CLAYPOLE (Early Perp.).  
COATES-BY-STOW (Dec., with roodloft and  
pulpitum).  
COCKERINGTON, SOUTH.  
CONINGSBY (base panels).  
CORRINGHAM (reconstructed, painted).  
CROFT (Perp., painted, four parcloses forming  
two chantries; fine Perp.).  
CROWLAND (north-aisle screen, Perp., painted,  
good).  
DEEPING, WEST (base).  
DENTON (Perp.).  
DIGBY (Perp.).  
EPWORTH (parts, painted).  
EWERBY (early Dec.).  
FISHTOFT (early Perp.).  
" S. (aisle screen, rich Perp., from  
Frieston Church).  
FLIXBORO'.  
FOLKINGHAM (rich Perp.).  
FRAMPTON (fine Perp.).  
FRISKNEY (part).  
FULBECK (painted).

- GEDNEY (very fine Perp., reconstructed).  
GONERBY, GREAT (fragments).  
GRAINSBY (late Perp.).  
GRANTHAM (modern).  
GRIMOLDLEY (lower part).  
HALE MAGNA (Perp.).  
HALTHAM (fragments; now pew enclosures).  
HAXEY (Perp.).  
HECKINGTON (rood-beam).  
HELPINGHAM (Perp.).  
HONINGTON (part).  
HORNCASTLE (R.S., cut up to line chancel).  
HOUGHAM-CUM-MARSTON.  
KEAL, WEST (now under tower).  
KILLINGHOLME (part, fine).  
KIRKBY, EAST (Early Perp., very fine).  
" LAYTHORPE (Perp., now under tower).  
KIRKSTEAD (Early English).  
LEGBOURN.  
LEVERTON.  
LUSBY (Perp.).  
MARSH CHAPEL (Perp.).  
MININGSBY (parts).  
MOULTON (fine Perp., painted).  
OSBOURNBY (base).  
PARTNEY.  
PICKWORTH (Perp.).  
PILHAM.  
PINCHBECK (St. Mary; R.S. removed to  
north chapel).  
QUADRING (parts).  
RASEN, MIDDLE.  
RIPPINGDALE (canopy only).  
ROPSLEY (R.L. to north aisle, painted).  
ROWSTON (fragments).  
SALTFLEETBY (Perp., date *circ.* 1400; muti-  
SAXILBY (fine Perp.).  
SCARLE, NORTH (Perp., parts).  
SCOTTER (parts).  
SCRIVELSBY (fine, reconstructed 1876).  
SILK WILLOUGHBY (early Dec.).  
SLEAFORD (late Dec., finest in county; R.L.,  
canopy and pulpitum).  
SOMERBY-BY-GRANTHAM (part R.S. in reredos,  
painted).  
SOMERCOTES, SOUTH (part, painted).  
SPALDING (R.S. Perp., with R.L. floor and  
R.-beam).  
SPANBY (two shafts to chancel-opening (?) for  
rood-beam).

PLATE CXXVI  
DEVONSHIRE WOODWORK—VARIETIES OF DETAIL



(A) PARCLOSE : COLEBROOK



(B) PULPIT : KINGSBRIDGE



(C) SCREEN PANELS : WARKLEIGH





LINCOLNSHIRE (*continued*)(a) *Roodscreens (continued)*—

STAMFORD (St. John, R.S., now south parclose; painted).  
 STAMFORD (St. George), painted.  
 " (Browne's Bede House Chapel; very rich screen).  
 STIXWOOD (part of an old screen (fine). [seats]).  
 STOW (St. Mary; parts, good Perp. in chancel).  
 SWATON (part, very fine, now a parclose).  
 SWINESHEAD (fine).  
 TALLINGTON (R.S., now in tower).  
 THEDDLETHORPE (early Perp.).  
 THORPE (St. Peter; Perp.).  
 THURLBY-BY-NEWARK.  
 TORRINGTON, WEST (*circ.* 1400, from St. Benedict, Linc.).  
 ULCEBY (R.S. now in north aisle).  
 WELBY.  
 WESTBORO'.  
 WICKENBY (Perp., never had loft).  
 WIGTOFT (parts).  
 WILLINGHAM (south roodscreen with rood, restd. 1885, late Perp.).  
 WINTHORPE (good Perp., painted).  
 YARBOUROUGH.

(b) *Post-Reformation*—

ROWSTON (chancel screen and tympanum, 1741; compare Lockington).

(c) *Parcloses*—

ADDLETHORPE (various; XIV century).  
 BARTON-ON-HUMBER (St. Mary; good Tudor).  
 BRATOFT (two parcloses).  
 EWERBY.  
 GRAINTHORPE.  
 THEDDLETHORPE (chantry screens, late and good).

(d) *Screens standing in the XIX century*—

GREAT GRIMSBY (roodloft mentioned by Paley as being one of the earliest known).  
 MABLETHORPE (Early Perp.; standing 1845).  
 ORBY (standing 1851).  
 SEDGBROOK (roodscreens and aisle screens with galleries of approach oversame to rood-loft, standing 1847 (*Ecclesiologist*, VII, 198)).  
 THRECKINGHAM (standing 1825).

## MIDDLESEX

## Wood Screenwork

(a) *Roodscreens*—

ENFIELD (tympanum, with "Doom" painting, now in private hands).  
 ICKENHAM.  
 RUISLIP (parts).  
 WESTMINSTER CATHEDRAL.  
 " " (Henry VII's Chapel).  
 " (parcloses, various).

(b) *Post-Reformation chancel screens*—

HARROW (St. Mary; a Jacobean chancel screen was standing in 1846, with doors, perfect).  
 LONDON (St. Margaret Patten).  
 " (St. Peter, Cornhill).  
 " (All Hallows, Thames street (now removed)).

(c) *Modern*—

[London has several excellent modern screens and roodlofts which cannot be particularly mentioned here.]

## MONMOUTH

## (I) Stone Screens

LLANGWM ISA had two stone altars on west side of screen (mentioned in *Ecclesiologist*, 1844).  
 WELSH NEWTON (Fig. 38).

## (II) Wood Screenwork

(a) *Roodscreens*—

ABERGAVENNY (St. Mary).  
 " (Holy Trinity).  
 BETTWYS NEWYDD (R.S. and loft with tympanum) (Fig. 68).  
 ENGLISH BICKNOR.  
 KEMEYS COMMANDER.  
 LLANGATTOCK LINGOED (fine, XV century).  
 LLANGEVIEW (part R.L.).

LLANGWM ISA (very fine, XV century, painted gules and argent).

LLANGWM UCHA (roodscreen and loft)  
 LLANVAIR KILGIDIN. (Plate CXXXId).

MAGOR.

REDWICK.

USK (R.S. canopied, very fine).

(b) *Parcloses*—

ABERGAVENNY.

## NORFOLK

## (1) Stone Screens

CASTLE RISING (Mural; chancel-arch with lateral recesses; semi-circular headed on north, pointed on south) (Fig. 42A).  
MELTON CONSTABLE (mural; with large lateral altar-recess, and fenestration over chancel-arch, of XI or XII century date, apparently for rood and figures) (Fig. 42B).

LYNN (St. Margaret).

NORWICH CATHEDRAL (1446-1472).

OXBURGH (terra cotta; Renaissance, to Bedingfield chantry).

RANWORTH (arch and altars, SS.).

## (II) Wood Screenwork

(a) *Roodscreens*—

ACLE (Dec., painted).  
ACRE CASTLE (painted).  
„ SOUTH (Dec., painted).  
ASHILL.  
ASHMANHAUGH (painted).  
AYLMERTON.  
AYLSHAM.  
BABINGLEY (SS.).  
BACONTHORPE (R.S., now to organ, from Bessingham).  
BACTON.  
„ BROOM (SS.).  
BARNHAM (R.S.).  
BARTON BENDISH.  
„ TURF (SS., Royal saints, etc.).  
BAWBURGH.  
BEDINGHAM.  
BEESTON (St. Mary).  
„ REGIS (Cromer. SS., parts).  
BELAUGH (SS.).  
BELTON (early Dec.).  
BILLINGFORD.  
BINHAM PRIORY (SS., remains of screen, now the front of choir stall, SS. covered by Gothic lettering).  
BIXLEY.  
BLAKENEY.  
BLOFIELD (SS.).  
BLYTHBORO'.  
BRECKLES.  
BRIDGHAM.  
BRISLEY (painted).  
BROCKDESH (part, painted).  
BURLINGHAM (St. Andrew; SS., 1525).  
BUCKENHAM.  
BURLINGHAM (St. Edmund).  
„ (St. Peter).  
BURNHAM NORTOW (SS., 1457-8).  
BUXTON (SS.).  
CARBROOKE.  
CARLTON RODE.  
CATFIELD.  
CAWSTON (1450) (Figs. 62A and B).  
CLEY.  
COLKIRK.  
CORPUSTY.  
COTESSEY.  
COTTISHALL.

COTTON.

CRANWORTH.

CREAKE, NORTH (parts; (1) R.S. restored, very fine and noble; (2) north chapel screen : good Perp.).

CRESSINGHAM MAGNA.

CROMER.

CROSTWRIGHT.

DENTON (SS., fragments).

DEOPHAM (parts; chapel screen, painted).

DERSINGHAM (SS.).

DICKLEBURGH.

EARLHAM-CUM-BOWTHORPE.

EDGEFIELD (SS.).

EDINGTHORPE (Dec., early, SS.).

ELMHAM, NORTH (SS.).

ELSING (parts. SS.).

EMNETH (fragment).

ERPINGHAM.

FAKENHAM.

FELTWELL.

FILBY (lower part. SS.).

FINCHAM.

FOULDEN.

FOXLEY.

FREETHORPE.

FRINDENHALL.

FRITTON.

GARBOLDISHAM (SS.).

GATELEY.

GILLINGHAM.

GOODERSTONE (SS., Apostles).

GRAFTON.

GRIMSTONE.

GRISTON.

HACKFORD (part, R.L.).

HAPPISBURGH (fine tracery heads).

HARDWICK (Dec., SS., mutilated).

HARLING, EAST (1) roodscreen, lower part only and very rich; (2) screen to Lady chapel, very unusual design, ribbed vaulting).

HARPLEY (repainted).

HEIGHAM POTTER (SS.).

HEMPSTEAD.

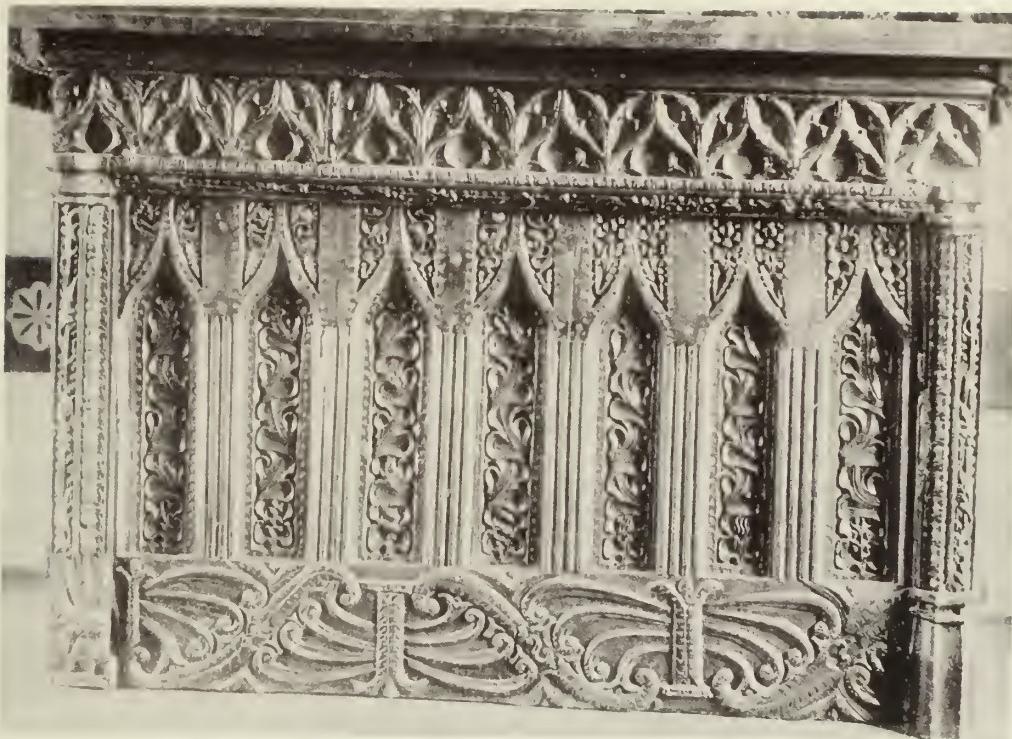
HETHERSETT.

HINKLING.

HOCKWOLD.

HOLME HALE (Dec.).

PLATE CXXVII  
DETAILS OF CORNISH SCREENWORK



(A) FROM ROODSCREEN : SAINT JUST-IN PENWITH  
(now in Mission Chapel : Kelynack)



(B) SAINT LEVAN : LOWER PANELS OF ROODSCREEN



NORFOLK (*continued*)(a) *Roodscreens (continued)*—

- HORSEY.  
 HORSHAM (St. Faith's; SS.).  
 HOUGHTON-LE-DALE (SS.).  
 HOUGHTON (St. Giles; SS.).  
 HUNSTANTON (SS., fenestrations of Cawston type).  
 ICKBURGH.  
 INGHAM (SS.).  
 INGOLDSTHORPE.  
 INGSWORTH (base).  
 IRSTEAD (SS.).  
 KENNINGHALL.  
 KNAPTON (painted).  
 LESSINGHAM (SS.).  
 LITCHAM (SS., 1430).  
 LODDON (SS.).  
 LONGHAM-CUM-WENDLING.  
 LUDHAM (Perp., 1493, SS. and Tympanum painting).  
 LYNN, KING'S (St. Margaret; R.S., dated 1584).  
 LYNN, SOUTH (SS.).  
 „ (St. Nicholas) (Plate XB).  
 MARSHAM (SS.).  
 MARSTON (SS.).  
 MASSINGHAM MAGNA.  
 MATTISHALL (SS.).  
 MAUTBY (fine, traceried type).  
 MELTON, LITTLE.  
 MERTON (SS.).  
 MIDDLETON (SS.).  
 MOULTON.  
 MINDFORD.  
 NEATISHEAD (SS.).  
 NECTON.  
 NORTHWOLD (SS.).  
 NORWICH (St. Gregory; SS.).  
 „ (St. James).  
 „ (St. John de Sepulchre; SS.).  
 „ (St. John Maddermarket; SS., chantry screen, 1450).  
 „ (St. John Timberhill; old screen from Horstead, and R.L. reconstructed).  
 „ (St. Michael's at Plea; SS.).  
 „ (St. Paul).  
 „ (St. Peter-per-Mountergate; SS.).  
 „ (SS. Simon and Jude; SS.).  
 „ (St. Swithin; SS.).  
 OUTWELL.  
 OXBURGH (SS.).  
 PASTON.  
 PLUMSTEAD MAGNA (SS.).  
 PORINGLAND (1473, SS.).  
 PULHAM (St. Mary Virgin; R.S. restored, SS.).  
 PULHAM (St. Mary Magdalene).  
 RACKHEATH.  
 RANWORTH.  
 RAYNHAM SOUTH.  
 REDENHALL, SOUTH (SS.).
- REPPS (SS.).  
 RINGLAND (SS.).  
 RUDHAM (SS.).  
 RUSHALL.  
 RUSTON, EAST.  
 SAHAM TONEY (painted).  
 SAINT FAITH'S.  
 SALHOUSE (SS., sanctus bell on screen).  
 SALL (SS.).  
 „ (and west loft).  
 SALTHOUSE.  
 SANTON DOWNHAM (early).  
 SAXTHORPE.  
 SCARNING (SS., sanctus bell on screen).  
 SHELFHANGER.  
 SHERINGHAM (screen and *roodloft*).  
 SHINGHAM.  
 SMALLBURGH (SS.).  
 SNETTERTON.  
 SNETTISHAM.  
 SOMERTON, WEST (fragment with figure preserved in 1878).  
 SOUTHACRE (very interesting early XIV century screen, of unusual design, now in tower).  
 SPARKHAM.  
 SPRIXWORTH.  
 STALHAM (SS., at rectory).  
 STANFIELD.  
 STOW BEDON.  
 STRATTON STRAWLESS (screen to "Marsham" chapel).  
 STRUMPSHAW (traces of side altars on base of screen, painted).  
 SUFFIELD (SS.).  
 SUSTEAD.  
 SUTTON (rood-beam).  
 SWAFIELD (SS.).  
 SWANTON ABBOT (SS.).  
 SWARDESTON.  
 TACOLNESTON (lower part, SS., very fine, *circ.* 1520).  
 TAVERSHAM (SS.).  
 THETFORD (St. Cuthbert).  
 „ (St. Peter; SS.).  
 THOMPSON (? mod.).  
 THORPE ABBOTS.  
 THORNHAM (R.S. XV century, SS.).  
 THREXTON.  
 THURLTON.  
 TIBENHAM.  
 TITCHWELL (squints in south side).  
 TOFT MONKS.  
 „ WEST (R.S., painted).  
 „ „ (side screen).  
 TOTTINGTON.  
 TRIMINGHAM (SS.).  
 TRUNCH.  
 TUDDENHAM, NORTH (SS., base).  
 TUNSTEAD (SS. and loft over altar, fine rood-beam, high over loft, painted with carved spandrels).

NORFOLK (*continued*)(a) *Roodscreens (continued)*—

UPTON (SS.).  
UPWELL.  
WALCOT.  
WALPOLE (St. Peter; SS).  
WALSHAW, NORTH (SS.).  
    " SOUTH.  
WALSINGHAM, NEW.  
WALSOKEN.  
WATLINGTON (Dec.) (Fig. 130).  
WEETING (SS.).  
WELLINGHAM (SS., 1532).  
WELLS.  
WENDLING.  
WESENHAM.  
WESTON LONGVILLE (SS.).  
WESTWICK (SS.).  
WHEATACRE.  
WICKMERE.  
WIGGENHALL (St. Mary Magdalen; SS).  
    " (St. Mary Virgin; SS., Dec.).  
WIGHTON.  
WORSTEAD (SS., 1512).  
    " (two aisle screens, SS.).

WORSTEAD (tower screen and *loft*; figures repainted).

WOLFERTON.  
WROTHAM MAGNA (SS.).  
YARMOUTH, GREAT (1370).  
YELVERTON (c.).  
YETFORD.

(b) *Parcloses*—

ATTLEBORO' (SS.).  
EDGEFIELD.  
ELMHAM (SS.).  
HARLING, EAST (north parclose richly painted and gilt, south ditto XIV century).  
NORWICH CATHEDRAL (various).

(c) *Post-Reformation*—

BARSHAM (Holy Trinity).  
MARTHAM (chancel screen and doors).  
TILNEY (All Saints).  
TWITSHELL (Eliz.).  
WILBY (XVII century, openings plastered up before 1845).

## NORTHANTS

## (I) Stone Screens

(a) *Mural*—

BRIXWORTH (removed).

(b) *Roodscreens*—

FINEDEN.  
PETERBORO' (Cath.; choir screen (mod.)).

## (II) Wood Screenwork

(a) *Roodscreens*—

ADDINGTON, LITTLE.  
ASHBY (St. Legers).  
BADBY (fragments, painted).  
BARNTON.  
BARTON, EARL'S (Perp., vaulted).  
BILLING, GREAT.  
BOZEAT (Dec., SS.).  
BRIGSTOCK (two aisle screens; very  
BRINGTON, GREAT. [interesting]).  
BUGBROOKE.  
BULWICK.  
BURTON LATIMER.  
CATESBY.  
COTTERSTOCK.  
DENFORD (base).  
DESBOROUGH.  
DODFORD (good Perp. restored).  
EVERDON.  
FLOORE (lower part, west doors).  
GRAFTON REGIS.  
HANNINGTON.  
HARGRAVE.  
HARRINGTON.  
HARRINGWORTH.

HARROWDEN, GREAT.

    " LITTLE.

HELPSTONE.

HIGHAM FERRERS (Dec.).

IRCHESTER (base only; part of remainder lately in pulpit-rail (fine Perp.)).

IRTHLINGBORO' (Dec., north aisle).

ISHAM (base only).

KING'S CLIFFE (parts in pulpit and R. Desk).

KING'S SUTTON (good detail, rich Dec. tracery and ribbed vaulting perfect).

LILBURNE.

MARSTON (St. Laurence, 1610).

MASSINGTON (parts).

MIDDLETON CHINEY (good detail).

MOULTON (R.S. and parclose removed early in XIX century, since in private hands).

NEWNHAM.

OUNDLE (parcloses, early XIV century).

PEAKIRK (parts).

PETERBORO' CATHEDRAL.

POLEBROOK.

RAVENSTHORPE.

RINGSTEAD.

PLATE CXXVIII

CHANCEL TYMPANA: POST-REFORMATION PERIOD



(A) DEANE: WILTS



(B) ELLINGHAM: HANTS

*(The tablets date from 1671: and beneath the plastered surface have been discovered traces of a Pre-Reformation painting)*



NORTHANTS (*continued*)(a) *Roodscreens (continued)*—

ROTHERTHORPE (to Chantry Chapel).  
RUSHDEN.  
SIBBERTOFT (part).  
SIBSON.  
SPRATTON.  
STANFORD (now in tower).  
STRIXTON.  
TANSOR (moved).  
UFFORD (standing 1842).  
WARMINGTON.  
WELLINGBORO' (Perp.).  
WINWICK.

(b) *Parcloses*—

ADDINGTON, GREAT.  
BARNACK (good Perp.).  
DENFORD.  
HIGHAM FERRERS (Dec.).  
IRCHESTER (1540, fine).  
RAUNDS.  
ROTHERTHORPE.  
RUSHDEN.

(c) *Post-Reformation*—

APETHORPE (1633).  
GEDDINGTON (1618, inscribed).  
HOLDENBY (*circ.* 1585).  
NORTHAMPTON (All Saints; parts).  
PASSENHAM (1626).  
PYTCHELY (tympanum repainted (1661), now at west end, roodscreen destroyed 1845).  
WARMINGTON (parclose).  
WESTON FAVELL (parclose).

(d) *Screens recorded as standing in the XIX century*—

BARNACK (standing 1842).  
BLISWORTH ( „ „ fine Perp., richly traceried).  
BRIXWORTH ( „ „ late Perp.).  
CORBY (traceried missing in 1845).  
GLINTON ( „ „ Perp.).  
UFFORD ( „ „ plain but good, with carved rood-beam).

Two stone altars are recorded as standing against the west side of the screen of St. Mary and All Saints. Fotheringay (*Ecclest.*, III, 91).

## NOTTS

(I) *Stone Screens*

BLYTH (old roodscreen of Benedictine church now forming east wall of parish church).  
SOUTHWELL MINSTER (*circ.* 1300).

(II) *Wood Screenwork*(a) *Roodscreens*—

<sup>1</sup> BALDERTON (1475).  
<sup>1</sup> BINGHAM (base, repainted; Tympanum removed 1845).  
<sup>1</sup> BLYTH (SS., vaulted).  
<sup>1</sup> BURTON JOYCE.  
CLEYWORTH (reconstructed).  
<sup>1</sup> COLLINGHAM, NORTH.  
<sup>1</sup> DRAYTON, EAST.  
EDWALTON.  
EGMANTON (fine screen and roodloft (mod.) by Comper).  
<sup>1</sup> HALLOUGHTON.  
<sup>1</sup> HAWTON (remains of rood-beam, R.S., fine Perp.).  
<sup>1</sup> HOLME.  
<sup>1</sup> KELHAM.  
LAMBLEY.

<sup>1</sup> LEAKE, EAST.

<sup>1</sup> MARKHAM, EAST.  
NEWARK (vaulted).  
NOTTINGHAM (St. Mary; modern, by Bodley and Garner).  
NOTTINGHAM (St. James; *Modern*).  
<sup>1</sup> ORDSALL (now in tower).  
<sup>1</sup> PLUMTREE.  
<sup>1</sup> STAUNTON (1515).  
<sup>1</sup> STRELLEY (with part of roodloft canopy).  
<sup>1</sup> WALKERINGHAM.  
<sup>1</sup> WINKBURY.  
<sup>1</sup> WOODBORO' (remains).  
<sup>1</sup> WYSALL.<sup>2</sup>

(b) *Parclose*—

NEWARK (vaulted).

<sup>1</sup> From Dr. J. C. Cox's list.

<sup>2</sup> With apertures in panels.

## NORTHUMBERLAND

## Wood Screenwork

## (a) Roodscreens—

- <sup>1</sup> HEXHAM (with painted figures; SS.).  
,, (and roodloft).

## (b) Post-Reformation—

- BERWICK-ON-TWEED (parcloses, 1648–52).  
MORPETH (roodloft standing 1845, used as a gallery, with pews).

## OXON

## (I) Stone Screens

- BROUGHTON (fourteenth century).  
LEIGH NORTH (mod.).

- OXFORD (St. Mary; choir-screen and organ-loft, P.R.; 1827).

## (II) Wood Screenwork

## (d) Roodscreens—

- ADDERBURY (fine Perp., R.L. reconstructed).  
ASTON (steeple Perp.).  
BALDWIN BRIGHTWELL (part).  
BARFORD, GREAT (see Beds).  
BICESTER.  
BLOXHAM (SS.).  
BODDICOT (rood-loft, (?) remains of).  
BRIZE NORTON (restored).  
CHARLTON-ON-OTMOOR (vaulted; Plate XIII A)  
CHESTERTON.  
CHINNOR.  
CROPREDY (XIV. cent., with "Doom" on CUMNOR. [arch over]).  
DEDDINGTON.  
DUNSTEW (early XV century, Dec. type).  
EWELME (Perp., mutilated).  
,, (aisle-screens, Perp.).  
HANDBORO' (circ. 1450–60).  
,, (two aisle-screens, one vaulted, squint in panels of screen to N. aisle).  
HEYFORD, LOWER.  
HOOK NORTON (R.S. and loft removed in recent years, said to have been very fine).  
HORNTON.  
IDDING.  
KIDLINGTON (R.S. and aisle-screens since removed, early Perp., parcloses, north chantry-screen).  
LANGFORD.  
LEIGH, SOUTH (Perp., "Doom" on arch over).  
,, , (north aisle-screen<sup>2</sup> and desk).

- LEIGH, NORTH ("Doom" fresco on arch, early XV century).  
MILCOMBE (lower part, XV century, painted reconstructed).  
NEWINGTON (Early Perp., good).  
OXFORD CATHEDRAL and various College Chapels (screens from Ante Chapels).  
ROLLWRIGHT, GREAT (painted, and canopy of roodloft, raised, painted).  
ROUSHAM.  
SOMERTON (early XV century, fine).  
SHUTFORD (XV century).  
STANTON HARCOURT (XIII century).<sup>2</sup>  
,, (St. Johns; (1) north-aisle screen, (c.), good Perp.; (2) part R.S. now to tower (fine Perp.).  
STEEPLE ASTON (good Perp. screen restored circ. 1843 (*Ecclesiologist* III, 140)).  
STEEPLE BARTON.  
STOKENCHURCH (removed). [Eliz.).  
STUDLEY HO: (chapel, screen and gallery, SWALCLIFFE (part, Perp., painted, restored).  
SWINBROOK (R.S., with canopy for rood).  
SYDENHAM (remains of loft).  
THAME (XIV century).  
WARBOROUGH (with remains of roodloft over chancel arch).  
WARDINGTON.  
WATER EATON (Perp., simple).  
WESTCOTT BARTON (good Perp., SS.).  
WOLVERCOT.  
YELFORD (XV century screen).

<sup>1</sup> Hexham possessed one of those extremely rare features, a pulpitum entirely of timber construction. This has, however, been ruined by a deplorable act of vandalism, committed as recently as July, 1908. A new nave having been built, the screen formed an obstacle to the desired conversion of the whole church to modern congregational uses, which seem to require an uninterrupted "vista." Under the advice of Mr. Temple Moore, the architect for the nave, the panels on the eastern side of the screen have been removed, while those on the western front, which are of superb flamboyant tracery on a solid background, have been sawn all round the edge and attached to the framework by hinges to swing inwards and thus to make a peep-show into the choir. The old stair in the thickness of the screen on the south side has also been removed as it stood in the way of the aim of the "restorers"; and a commercial article in iron has been substituted for it in the north choir ambulatory. The approach to the loft has been effected by cutting away a section of the eastern balcony. It is sad to think that a monument so venerable and all but unique, which had passed comparatively unscathed through so many vicissitudes, should have succumbed in our own times to modern ideals of worship.

<sup>2</sup> With aperture for squint or confessional.

PLATE CXXIX



DETAIL OF CHANTRY SCREEN IN THE NORTH AISLE : LAVENHAM CHURCH : SUFFOLK



OXON (*continued*)(b) *Parcloses*—

BURFORD (1) Perp. (good) to both sides of chancel; (2) Do. to south aisle, chapel; (3) Do. canopied enclosure on north side of nave.  
 CHARLTON-ON-OTMOOR (richly carved sanctuary rail, or low screen, with fine XVII century panels).  
 DORCHESTER (XIII century parcloses or sanctuary screens).  
 EWELME.  
 SOMERTON (south transept).  
 SWINBROOK (parclose and aisle screens).  
 WITNEY (fine massive Perp. with hagioscope rail).  
 YARNTON.

(c) *Post-Reformation*—

ASTON, NORTH (standing 1842).  
 COWLEY (1651).  
 ELSFIELD (c. 1612).  
 ENSHAM (altar screen (Dutch)).

HORSEPATH (minstrel gallery over screen in 1842).

LITTLEMORE (mod., Camden Soc.).

MILTON, GREAT.

NORTHLEIGH (Grecian screen standing 1844).

SANFORD (Perp.), tympanum, 1602, with painted "crimine" ground of blue, red, white, and yellow standing 1842).

SOMERTON (baluster screen).

STEEPLE BARTON (tympanum with texts, 1686).

WATER EATON CHAPEL (Eliz.).

WOODSTOCK (R.S. with P.R. minstrel loft, (1678) standing recently).

YARNTON (chapel screen, *temp.* Jas. I).

(d) *Screens standing in the XIX century*—

ENSHAM (base, rich Perp., standing 1842).

MILTON, GREAT (a new roodscreen designed by Scott was added in 1849).

ISLIP (part, *temp.* Henry VIII, standing 1842).

KIDDINGTON (R.S., part, Dec., " "

STONESFIELD (parclose, " ")

## RUTLAND

(I) *Stone Screen*—BURLEY.(II) *Wood Screenwork*(a) *Roodscreens*—

CALDECOT (parts).  
 EGLETON (fine Perp.).  
 KETTON (part).  
 LANGHAM (early).  
 LUFFENHAM, SOUTH (parts).  
 LYDDINGTON (fine Perp.).  
 STOKE DRY (vaulted).

(b) *Parcloses*—

KETTON (to south aisle, Perp.).

WHISSENDINE (from St. John's Coll., Cambs.).

(c) *Post-Reformation*—

BROOKE, *circ.* 1595).

(d) *Screens recorded as standing in the XIX century*—

CASTERTON, LITTLE (R.S. lower part, fine, standing 1848).

## SHROPSHIRE

## Wood Screenwork

(a) *Roodscreens*—

ACTON SCOTT.  
 ATCHAM (R.S., from Worfield Church).  
 BATTLE.  
 BETTWS-Y-CRWYN (fine Perp.).  
 BITTERLEY (Middleton Chapel); restored).  
 BROMFIELD (R.S., fine).  
 CHELMARSH.  
 CLUN (reconstructed).  
 DITTON PRIORS (part).  
 EASTHOPE.  
 ELLESMORE.  
 FORD.  
 HUGHLEY (part of roodloft).  
 LLANFAIR WATERDINE (parts in altar-rail, curiously inscribed).  
 LLAN-Y-BLODWELL (R.S., fine, late Dec.).

LUDLOW (R.S. and canopy of rood).

" (aisle screens, fine Perp. That on the south side is vaulted).

LYDBURY, NORTH.

MELVERLEY.

MUNSLAW.

NEEN SAVAGE (reconstructed, Dec.).

SELATTYN.

SHIFNAL.

STOWE.

TASLEY.

TONG (R.S. fine Perp.).

" (aisle screens).

" (parcloses).

" (stalls and backs).

UFFINGTON.

WHITTINGTON.

WORFIELD.

**SHROPSHIRE** (*continued*)(b) *Parcloses*—

BRIDGNORTH (St. Leonard, south parcloses).  
BROMFIELD.  
CLEOBURY MORTIMER.  
ELLESMORE (restored by Scott, 1850).  
TONG.

(c) *Post-Reformation screens*—

ADDERLEY.  
LYDBURY, NORTH (tympanum, with tablets).  
STOKE CASTLE (screen standing 1842).

(d) *Modern screens*—

ELLESMORE (R.S., 1850, G. G. Scott).  
KINLET (J. O. Scott).

**SOMERSET** (*See Part II*)**STAFFORDSHIRE**

## Wood Screenwork

(a) *Roodscreens*—

BLITHFIELD (restored).  
BLORE RAY (Dec., fine). [XV century].  
ENVILLE (restored; lower part original).  
<sup>1</sup>HAMSTALL RIDWARE. ((2) aisle screens).  
SALT.  
SWYNERTON (rich, XIV century).  
WOLVERHAMPTON (Christ Church, fine Perp., screen and rood (mod.).)

(b) *Parcloses*—

BLORE RAY (rich Perp.).  
TETTENHALL.  
WOLVERHAMPTON.

(c) *Post-Reformation screens*—

SANDON (screen and minstrel loft, 1686; illustrated Fig. 77).  
TRENTHAM.  
WATERFALL.

(d) *Modern*—

ABBOTS BROMLEY (R.S. and parcloses, 1854, by G. E. Street).  
Etc., etc.

**SUFFOLK**

## (I) Stone Screens

BRAMFORD (XIV century triple-arcaded screen).  
GEDDING (triple chancel arcade).  
MELFORD, LONG (screen to Lady Chapel).

RISBY (fine stone screen and niche work to lateral altars; drawing in Buckler collection, British Museum).

## (II) Wood Screenwork

(a) *Roodscreens*—

ALFRETON.  
APPLETON (Sudbury).  
ASHLEY.  
ATHELINGTON (painted).  
BADLEY (painted).  
BADWELL ASH.  
BARDWELL (Bury St. Edmunds; "Doom" over chancel arch, c. 1500, whitewashed).  
BARKING (SS.).  
BARNARDISTON.  
BARNINGHAM.  
BARROW (painted).  
BARSHAM (Jacobean).  
BARTON, GREAT (part now vestry enclosure, SS.).  
BEDFIELD (painted, SS.).  
BELTON (Yarmouth).  
BILLINGFORD (painted).  
BLAKENHAM, GREAT (remains, parts in altar rails).

BLUNDESTON (Lowestoft); (painted), early Perp., SS.).

BLYTHBURGH (R.S. remains, reconstructed; SS. gone).

BLYTHFORD (Blyford; Halesworth).

BRAMFIELD (SS.).

BRANDON (lower part, painted *circ.* 1560).

BROCKLEY (lower part painted).

BURGATE.

BURSTALL (XIV century).

BURY ST. EDMUND'S.

BUTLEY.

CAVENISH.

CAVENHAM (part, XIV century).

CHATTISHAM (part).

CHEDISTON (part).

CHELSWORTH ("Doom" restored).

COCKFIELD.

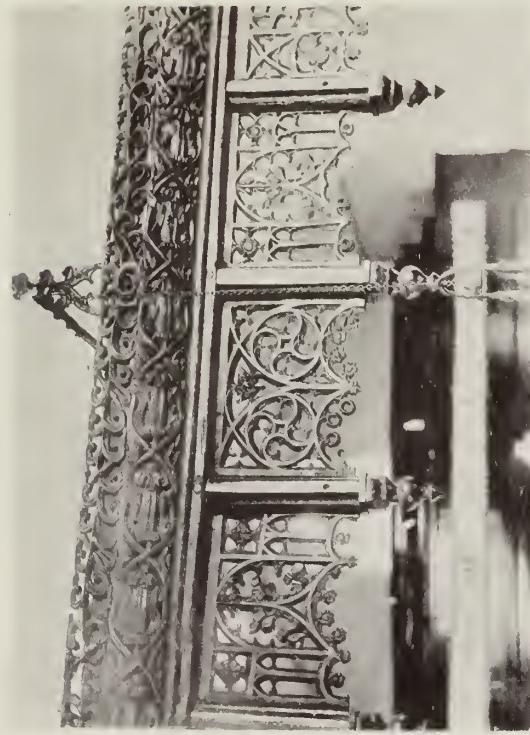
CODDENHAM (painted, remains).

COMBS (Stowmarket).

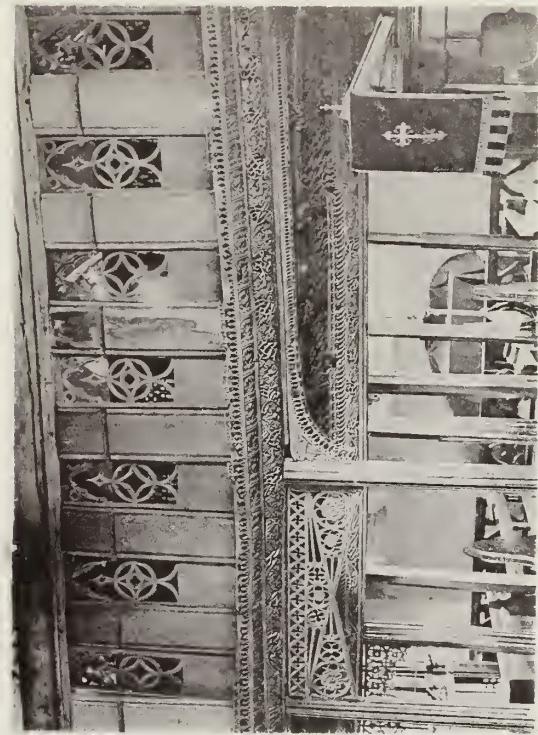
COVE, SOUTH (base), "Doom" and other frescoes, *circ.* 1300).

<sup>1</sup> With apertures in panels.

PLATE CXXX  
WALES AND WORCESTERSHIRE



(A) PART OF ROODSCREEN ; LLANGYNYW, MONTGOMERYSHIRE, AND (B) DOORHEAD OF SAME



(C) LLANWNOG : MONTGOMERYSHIRE  
(ROODLOFT : WEST FACE)



(D) LEIGH : WORCESTERSHIRE  
(ROODLOFT IN SOUTH AISLE)



SUFFOLK (*continued*)(a) *Roodscreens (continued)*—

- COWLINGE (Newmarket; painted).  
 CRATFIELD (now at west end, also roof canopy, painted).  
 CREETING (All Saints (Needham Market).  
 " (St. Mary and St. Olive).  
 DENERDISTON (or DENSTON) (Clare; R.S. and rood-beam).  
 DENNINGTON (loft galleries).  
 DOWNHAM.  
 DRINKSTONE (? mod.).  
 ELOUGH (*Eccles.*).  
 ELMHAM, SOUTH (All Saints).  
 ELMSWELL.  
 ERISWELL.  
 EUSTON-WITH-BARNHAM.  
 EYE (SS., very fine late XV century).  
 FAKENHAM MAGNA (R.S., Perp.).  
 FLEMPTON-WITH-HENGRAVE (Bury; late Perp.).  
 FRAMLINGHAM (organ-screen, XVII century).  
 FRECKENHAM (Soham; Perp.).  
 GILLINGHAM (Beccles).  
 GISLEHAM.  
 GISLINGHAM (lower part).  
 GORLESTON (St. Andrew).  
 GRUNDISBURGH (Woodbridge; (1) rood-screen, part; (2) parcloses, 1500, painted).  
 HADLEIGH.  
 HARGRAVE (late Perp.).  
 HARLESTONE (part).  
 HAWKEDON (lower part), painted.).  
 HAWSTEAD (R.S., Perp., with sanctus bell).  
 HERRINGFLEET (SS.).  
<sup>1</sup> HOSSETT (painted, R.S., late Dec.).  
 HITCHAM (painted, figures of cherubim).  
 HUNSDON ((1) part R.S., (2) parcloses).  
 ICKLINGHAM (lower part, Perp.).  
 IPSWICH (St. Mary le Tower).  
 " (St. Matthew).  
 " (St. Margaret; parts recently standing).  
 IXWORTH (part, painted; roof-canopy painted).  
 KEDINGTON (R.S. c. 1619; (2) old roodscreens now forming the front of a canopied pew of the Barnardiston family).  
 KERSEY (painted, SS.).  
 KESGRAVE (rood-beam).  
 LANGHAM (magnificent roodscreens).  
 LAVENHAM ((1) R.S. Dec., (2) north aisle screen, (3) south aisle screen, (4) parcloses north and south (four screens), (5) two pew-screens).  
 LAXFIELD (R.S. now at west end, painted).  
 LIDGATE (R.S. early Perp.).  
 LIVERMORE MAGNA (R.S., good Perp.).  
 LOUND (R.S., good early Dec.).  
 LOWESTOFT (remains).
- MELLIS (painted).  
 MENDLESHAM (rood canopy, painted).  
 METTINGHAM (parts, good).  
<sup>1</sup> MICKFIELD (painted).  
 MILDENHALL (lower part).  
 MOULTON (lower part).  
 NEWBORNE (lower part, painted).  
 PAKEFIELD (parts, SS.).  
 PAKENHAM (Early Dec., with stalls).  
<sup>1</sup> PARHAM (Early Perp., painted; *circ. 1380*).  
 PLAYFORD.  
 POSTINGFORD.  
 RATTLESDEN.  
 RINGSFIELD (parts, SS.).  
 RISBY (Perp., painted).  
 RUMBURGH (parts).  
<sup>1</sup> SANTON DOWNHAM (Early Dec., like Edington-thorpe).  
 SIBTON (tracery heads, painted, now forming altar rail).  
 SOMERLEYTON (fine Perp., SS.).  
 SOTTERLEY (*circ. 1470*, SS.).  
 SOTTERTON (panels of R.S. with SS.).  
 SOUTHWOLD ((1) R.S. fine, SS. and painted canopy in roof; (2) aisle screens, SS.).  
 STANNINGFIELD (late XIV century, plain; "Doom" over arch).  
 STANSFIELD (lower part; upper part, P.R.).  
 STANTON (R.S. with SS.).  
 STONHAM, EARL (fragments), "Doom" over arch.  
 STOWLANGTOFT (painted, *circ. 1375*).  
 SUDBURY (R.S. (upper part), now parcloses).  
 " (All Saints; north and south aisle screens; fine Perp.).  
 SUTTON (rood-beam).  
 THRANDESTON.  
 THURLOW, GREAT (part, painted).  
 TROSTON (good Perp., painted).  
 TUDDENHAM (parts in pulpit in 1855).  
 UFFORD (lower part, SS. and bressummer).  
 WALBERSWICK (panels of R.S. at east end in 1883, painted).  
 WALSHAM-LE-WILLOWS (fine Perp., painted).  
 WALTON (lower part, painted).  
 WATTISFIELD (painted).  
 WENHAM, GREAT (remains, painted).  
 WENHASTON ("Doom," tympanum).  
 WESTHALL (part, SS.).  
 WESTHORPE (north aisle screen, Dec.).  
 WINGFIELD (Perp., SS., ceiling enrichment).  
 WISTON ("Doom" on east wall, late XIII century).  
 WITHERSFIELD (lower part, Perp. painted).  
 WOODBRIDGE (R.S. to nave and aisles, SS.).  
 WOOLPIT (fine Perp., SS. and part R.L.).  
<sup>1</sup> WINGFIELD (Perp. SS., roof canopy painted).  
 YAXLEY (fine Perp., SS.).  
 YOXFORD (XVI century remains, figure panels, painted).

<sup>1</sup> Apertures for squints, confessional, etc.  
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SUFFOLK (*continued*)(b) *Parcloses*—

DENNINGTON (parcloses to north and south chantries).  
 GRUNDISBURGH (Woodbridge ; 1500, painted).  
 HUNSDON.  
 KEDINGTON (in 1855).  
 LAVENHAM (four parcloses).  
 MELFORD, LONG (reconstructed).  
 ORFORD (rich cinque-cento).  
 SOUTHWOLD ((2) very fine).  
 STOKE-BY-MAYLAND.  
 SUDBURY.  
 „ (St. Peter ; very fine Perp.).  
 WESTHALL.

(c) *Post-Reformation*—

EUSTON-WITH-FAKENHAM (Thetford ; *circ.* 1680).  
 KEDINGTON (1619).  
 IPSWICH (S. Clement ; west gallery Jacobean).

(d) *Modern*—

BRAMPTON (1883).  
 HOXNE (tower screen, 1878).  
 KETTLEBURGH (1891).

(e) *Other screens known to have been standing in the XIX century*—

APPLETON (lower part standing 1855).  
 BACTON (R.S., lower part standing 1855,  
 remains of "Doom" over chancel arch).  
 CORNARD, GREAT (nothing now left in church).

CREETING (St. Peter ; part, standing in 1855).  
 ELMHAM (St. James ; R.S. Early Dec.  
 standing 1855).  
 GLEMSFORD (standing 1855).  
 HARTEST (remains, standing 1855).  
 HEMMINGSWORTH (part, standing 1855).  
 HERRINGSWELL (remains, standing 1855).  
 LANDWADE (R.S. (good), standing 1855).  
 LANGHAM (part R.L., standing 1855).  
 NORTON (standing 1855).  
 POSLINGFORD (R.S., "Doom" on tympanum,  
 standing 1881).  
 ROUGHAM (R.S., lower part standing 1855 ;  
 "Doom" over arch).  
 RUSHBROOKE (R.S. in 1855).  
 RUSHMERE (R.S., part, in 1855).  
 SHELLEY (lower part in 1855).  
 STOWMARKET (R.S., parts, standing in 1855).  
 STRADISHALL (R.S., lower part, standing in  
 1855).  
 THORNHAM, LITTLE (R.S. Perp. standing in  
 1855).  
 THURLOW, LITTLE (R.S. (lower part) good  
 Perp. standing in 1855).  
 WHIPSTEAD (R.S. (remains) Perp. standing  
 in 1855).  
 WORLINGHAM (R.S. (part) standing in 1855).  
 WRATHING, GREAT (R.S. (part) standing in  
 1855).  
 WRATHING, LITTLE (R.S. (part) standing in  
 1855).

## SURREY

## Wood Screenwork

(a) *Roodscreens*—

<sup>1</sup> ALFOLD.  
 BEDDINGTON (late Dec.).  
<sup>1</sup> BOOKHAM, GREAT.  
<sup>1</sup> CHARLWOOD (XVI century, rich, painted).  
<sup>1</sup> CHELSHAM (XVI century (curious)).  
 CHIPSTEAD (XV century).  
 COMPTON (loft gallery, XII century).  
<sup>1</sup> CRANLEIGH (late Dec.).  
 CROYDON (Archbishop's Palace).  
 CUDDINGTON (mod., fine).  
 ELSTEAD.  
 EWELL (roodscreen from old church, Perp.).  
 FARNHAM (late Dec.).  
 GATTON (1) Woodwork from Devonshire,  
 (2) foreign panelling (late Flemish).  
<sup>1</sup> GODALMING.  
<sup>1</sup> HASCOMBE.  
<sup>1</sup> HORLEY.

<sup>1</sup> HORNE.  
<sup>1</sup> HORSELL.  
<sup>1</sup> HORSLEY, WEST.  
<sup>1</sup> LEIGH.  
 LINGFIELD.  
<sup>1</sup> MERSTHAM.  
 NUTFIELD (late XV century, reconstructed).  
<sup>1</sup> REIGATE.  
 SEND (R.S. and west gallery).  
 SHIERE (plain Perp.).  
 THAMES DITTON (remains of panels, painted,  
 now in Tower Vestry).  
 THURSLEY.  
<sup>1</sup> WANDBOROUGH.  
 WOKING (Perp.).  
 WITLEY.

(b) *Post-Reformation*—

COMPTON (west end).

<sup>1</sup> From Dr. J. C. Cox's list of screens in "Church Furniture."

## SUSSEX

## (I) Stone Screens

ARUNDEL (chantry).  
BOXGROVE.  
CHICHESTER (choir screen, now in campanile,  
and roodloft, 1459–78).  
CLAYTON (triple arcade).

EARTHAM (Mural).  
EASTBOURNE (parclose, Dec.).  
OVINGDEAN (Mur.), triple arcade, mod.).  
PATCHAM (triple arcade).  
PYECOMBE „ „

## (II) Wood Screenwork

## (a) Roodscreens—

APPLEDRAM (part).  
ARDINGLEY (part; Perp.).  
BERWICK.  
BROADWATER (low screen).  
<sup>1</sup> BIGNOR (XIV century).  
BRIGHTON (south niche, late Dec.).  
BROADWATER (R.S. and stalls, returned, with  
misereres, Early Perp.).  
<sup>1</sup> BURTON (R.S. Perp. and part R.L.).  
<sup>1</sup> BURY (vaulted, fine).  
CHICHESTER CATH. (altar screen).  
„ „ (chantry, south transept;  
Perp.).  
„ „ (Bishop's Palace Chapel,  
Dec.).  
„ (St. Mary's Hospital; east,  
English, fine, 1229).  
CLYMPING (R.S., part; now in transept).  
ETCHINGHAM (mutilated).  
FITTLEWORTH (R.S. traces of colour).  
FLETCHING (good Perp.).  
HORSHAM.  
MAYFIELD (part).  
OVINGDEAN.  
PENHURST.  
RUSTINGTON (removed at restoration).  
SHOREHAM (old, R.S., temp. Edw. I).  
THAKEHAM.  
WESTHAM (R.S. early Perp., painted; tym-  
panum removed).  
WORTH (removed since 1870).

## (b) Parclose screens—

BOXGROVE.  
BROADWATER (late Dec.).  
HENFIELD (Dec.).  
IVYCHURCH (Romney), North and south  
parcloses, standing 1849).  
PLAYDEN (early Dec.).  
POYNINGS (late Dec.).  
RODMELL (Dec.).  
ROTHERFIELD.  
<sup>1</sup> RYE (fine XIV century; squint on south  
side).  
TARRING, WEST.  
THORNEY, WEST (Dec.).

## (c) Post-Reformation—

IVYCHURCH (Romney Marsh, parclose to west  
arch, temp. 1616, standing 1849).  
WARNHAM.  
WORMINGHURST (XVIII century; now in  
vicar's coachhouse).

(d) Other screens reported as standing in the  
nineteenth century—

ARUNDEL (standing 1825).  
NEWCHURCH (Romney Marsh), R.S. and  
parclose restored circ. 1843–4).  
ROMNEY, OLD (St. Clement; remains of Perp.  
screen to south aisle standing 1849).

## WARWICKSHIRE

## (I) Stone Screens

ATHERSTONE (triple c. arch).  
BAGINTON. ( „ „ „ double; the  
piers support an octagonal bell-turret of  
XIV century).

BICKENHILL.  
CURDWORTH (A. and H.) (Fig. 53).  
WARWICK (St. Mary; parclose).

## (II) Wood Screenwork

## (a) Roodscreens—

ASTON CANTLOW.  
BEAUDESERT (part; early Dec.).  
COUGHTON (two aisle screens; late Perp.).  
COVENTRY (fragments; reconstructed).  
HENLEY-IN-ARDEN (painted).

ITCHINGTON LONGA (Dec., said to come from  
Maxstoke Priory).  
KINETON (Renaissance screen (mod.).  
KNOWLE (circ. 1450, canopied, SS.).  
LADBROKE (very fine).  
LAPWORTH.

<sup>1</sup> With squints or apertures in panels.

WARWICK (*continued*)(a) *Roodscreens (continued)*—

LEAMINGTON HASTINGS (fr. on pulpit).  
 MEREVALE (screen and *roodloft with pulpitum*, now at entrance).  
 MORTON BAGOT.  
 OXHILL (R.S., XV century).  
 PACKWOOD (plain Perp.).  
 POLESWORTH.  
 SECKINGTON.  
 SHOTTESWELL (XV century).  
 SOLIHULL (R.S. and *roodloft* restored by Pugin).  
 STRATFORD-ON-AVON (late XV century).  
 " (old R.S. now in North Chapel, XIV century).  
 WIXFORD.  
 WOOLVERTON (XV century, restored).  
 WOOTTON WAWEN (part; XV century, now at west end).  
 WORMLEIGHTON (XV century (curious) and fragments of R.L.).

(b) *Parcloses*—

BERKSWELL (XV century).  
 COUGHTON ((2) late Perp.).  
 FLECKNOR (fr.).  
 ROWINGTON.  
 SHOTTESWELL (north parclose, Dec., fine).  
 WESTON-SUB-WEATHERLEY (part).  
 WOLFHAMCOTE (fine, Dec.).  
 WOOTTON WAWEN (to old altars).

(c) *Post-Reformation*—

WICKHAMFORD (XVIII century; chancel gates and tympanum, 1661) (Fig. 81).  
 WHITCHURCH (screen mentioned in the *Ecclesiologist* for 1847, as having "confessional" openings in panel).

(d) *Modern*—

BIRMINGHAM (St. Chad's Cathedral (Pugin), including ancient statuary).

## WESTMORELAND

## Wood Screenwork

APPLEBY.  
 BROUH.

KENDAL.  
 PENRITH.

## WILTS

## (I) Stone Screens

CHALFIELD (R.S., painted).  
 CODFORD (arch and hagioscopes).  
 COLERNE (fragments).  
 COMPTON BASSETT (Plate XLIIb).  
 CORSHAM (north aisle, vaulted).  
 HEYTESBURY (screen to N. transept chapel).  
 HIGHWAY (Fig. 56).  
 HILMARTON.  
 MALMESBURY (R.S.).

MALMESBURY (two parcloses from parish church).  
 SALISBURY CATHEDRAL.  
 STOCKTON (Mural: doorway and hagioscopes).  
 (Fig. 52).  
 WINTERBOURNE MONCKTON (Fig. 54).  
 YATTON KEYNELL (painted).

*Modern*—

LEIGH DELAMERE (1846-7).

## (II) Wood Screenwork

(a) *Roodscreens*—

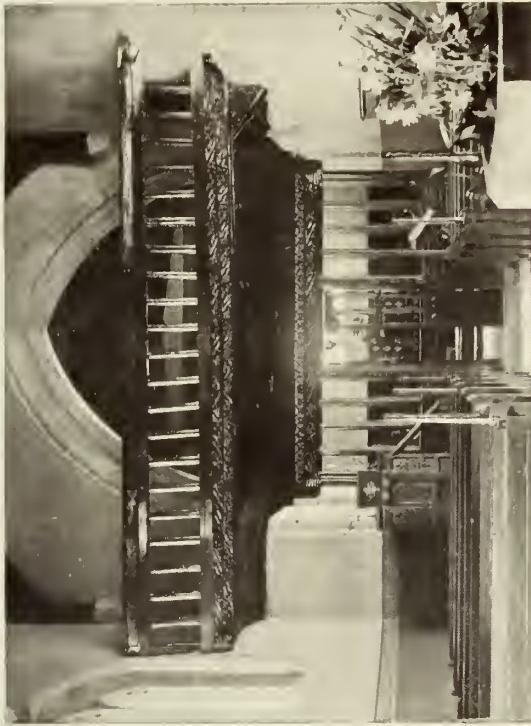
AMESBURY (removed at the "restoration"; now in private hands).  
 AVEBURY (painted, *with roodloft perfect*).  
 BEDWYN, GREAT.  
 BERWICK BASSETT (XV century; originally coloured, now plain).  
 BOX (indication of old roodloft and double screen full depth of tower).  
 BRADFORD-ON-AVON (fragment, SS.).  
 BREMHILL (R.L. removed about 1845).  
 CHARLTON (R.S. and chantry-screen, Perp.).

CHERHILL (old roodloft panels now in western gallery).  
 CHRISTIAN MALFORD (Dec., (2) south aisle screen and part R.L.).  
 CLIFFE PYMPARD (plain Perp.).  
 COLERNE (part, now to tower).  
 COMPTON BASSETT (old gallery panels, now a pew front at west end).  
 COOMBE BISSETT (restored).  
 CORSHAM (old roodloft panels (painted), now over stone vestry screen).  
 CORSTON.  
 DAUNTSEY ((1) part old R.S., Dec., now in tower; (2) R.S., Dec., and P.R. addn.).

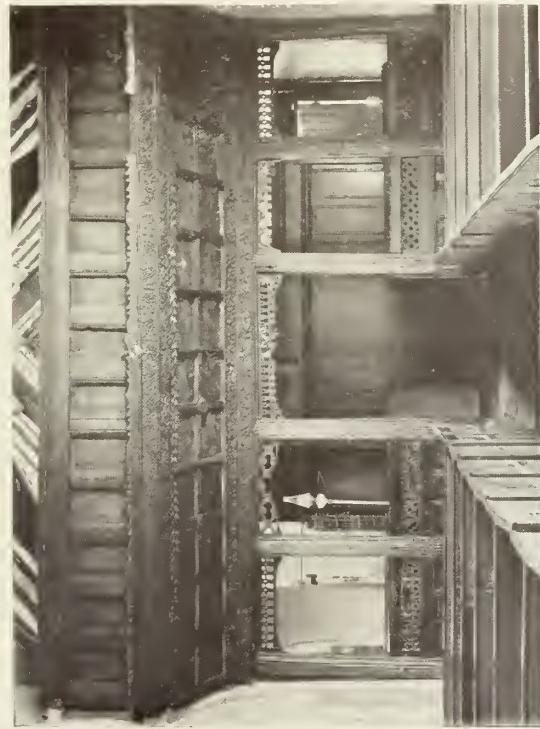
PLATE CXXXI



(A) Roodloft : LLANANNO



(B) Roodloft : LLANELIAN (ANGLESEY)



(C) LLANENGAN (PWLLHELI) : Roodloft



(D) Roodloft : LLANGWM (MON.)



WILTS (*continued*)(a) *Roodscreens (continued)*—

EDINGTON ABBEY (*choir screen and loft, double, fine Perp.*).  
 HARNHAM, WEST.  
 HULLAVINGTON (1 north aisle screen and *pulpitum*, early XIV century; (2) *enriched roodloft over*, Perp.; (3) *roodscreens*, Perp.; *tympanum removed at Restoration*; had arms of Chas. II).  
 INGLESHAM (two *chantry screens*, Perp.).  
 KINGSTON DEVERILL (painted).  
 LYNEHAM (R.S. Perp., painted).  
 MERE (Perp., fine, and *roodloft restored, painted*).  
 MINETY (early XV century, reconstructed; *tracery original*).  
 OAKSEY.

## SEAGRY (Perp.).

SOMERFORD: LITTLE (XIV century, with *plastered tympanum over*).  
 STRATFORD-UNDER-THE-CASTLE.  
 TEFFONT Ewyas.  
 " MAGNA.

(b) *Parcloses*—

CHARLTON (good Perp. to north *chantry*).  
 CLIFFE PYMPARD (to *chantries*).

<sup>1</sup> MERE (fine Perp.).  
 MINETY (good Perp. to north aisle *chantry*).

(c) *Post-Reformation*—

ALTON BARNES (*tympanum (Jacobean) removed at "restoration"*)  
 LYNEHAM (tower screen, Chas. I).  
 SOMERFORD: LITTLE (screen to tower, Chas. I).

## WORCESTERSHIRE

## Wood Screenwork

(a) *Roodscreens*—

ALFRICK (base).  
 ALVECHURCH (do.).  
 BESFORD (*roodscreens and loft*, Perp.).  
 BIRT'S MORTON (base).  
 BLOCKLEY (base).  
 BOCKLETON (Tenbury).  
 BREDON (now removed).  
 CASTLE MORTON (base).  
 FLYFORD FLAVER.  
 HAMPTON LOVETT (painted).  
 HARVINGTON (R.S. elaborately carved).  
 HUDDINGTON.  
 KING'S NORTON.  
 LEIGH (with R.L. in south aisle).  
 MALVERN, LITTLE (screen and *rood-beam*).  
 LITTLETON, MIDDLE (base).  
 . . . NORTH (parts).  
 LULSLEY (base only).  
 OVERBURY (parts, now in *pulpit*).  
 PENDOCK (base).  
 POWICK.  
 QUEENHILL.  
 RIBBESFORD (base only).  
 . RIPPLE (base).  
 SALWARPE.

SEDBERROW (reconstructed).

STOKE BLISS.

STRENSHAM (*roodloft now at west end*).

TREDINGTON.

SHELSLEY WALSH.

UPTON SNODSBURY (reconstructed; Perp. fine).

WIXFORD (traceried).

(b) *Parcloses*—

PERSHORE (painted).

WORCESTER.

HANBURY (two screens to the Vernon aisle, and a north *parclose*; restored c. 1860 by G. E. Street).

HINDLIP.

(c) *Post-Reformation*—

ALVECHURCH (gallery across chancel arch removed in 1861; fragments of old *rood-screen* worked into a low chancel screen).

BROADWAS (St. Mary; parts of *roodscreens* remained in 1846, mutilated).

CASTLE MORTON (chancel screen dated 1682, with Royal Arms over).

WICKHAMFORD (gates; *tympanum (Post-Reform.)* with Royal Arms, dated 1661).

## YORKSHIRE

## (I) Stone Screens

(a) *Early mural form, i.e., small arch, with blanks for altars on each side, and hagioscopes*—  
 SCAWTON (Fig. 57).

METHLEY PARISH CHURCH.

RIPON CATHEDRAL (with *pulpitum*).

YORK MINSTER (1476–1518).

(b) *Stone roodscreens or choir screens*—

BOLTON ABBEY (formerly *roodscreens* of Augustinian Church).

HOWDEN ABBEY. [fine].

LAUGHTON-EN-LE-MORTHEN (Leeds; base,

(c) *Parcloses*—

BEVERLEY (altar screen, with modern statuary and painting).

YORK MINSTER (various).

<sup>1</sup> With *squint aperture*.

YORKSHIRE (*continued*)

## (II) Wood Screenwork (Pre-Reformation)

(a) *Roodscreens*—

ALMONDBURY.  
AYSGARTH.  
BARNBOROUGH.  
BARNBY (Dec.).  
BEDALE.  
BEVERLEY (St. Mary; Prep.).  
BRANDESBURTON (early Prep.).  
BRANTINGHAM.  
BURGHWALLIS (rich late Dec.).  
CAMPSTALL (vaulted).  
CRAYKE.  
ECCLESFIELD.  
FISHLAKE.  
FLAMBORO' (and loft).  
GANTON (XV century; painted).  
GATELEY.  
HALIFAX.  
HATFIELD (fine late XIV century arcaded and canopied, with tracery heads of unusual type).  
HELMSEY.  
HORNBY (painted, aisle screen).  
HUBBERHOLME (screen and loft, 1558; painted).  
HULL (Holy Trinity).  
HUTTON CRANSWICK.  
KILDWICK.  
LAUGHTON-EN-LE-MORTHEN (lower part, north aisle).  
LAUGHTON-EN-LE-MORTHEN (St. John's Chapel, R.S., and parcloses Perp.).  
LOCKINGTON.  
MELTON-ON-THE-HILL.  
PATRINGTON (XIV century).  
RICHMOND.  
RIPLEY (Dec., now in south aisle).  
ROKEBY (very rich, with magnificent compound tracery; the detail is exquisite).  
RONALDKIRK (part).  
ROTHERHAM.  
ROYSTON.  
SILKSTONE (late Dec.).  
SILTON, OVER.  
„ NETHER.  
SKIPTON (fine Perp.).  
SKIPWITH.  
SKIRLAW (1405-6).  
SPROTBOROUGH.  
SWINE.  
THORNE (vaulted).  
WATTON (carried to roof; XV century).  
WENSLEY ((1) XV century (Jacobean cornice); screens to north aisle-chapel; (2) part of R.S. in tower arch standing 1846).  
WHENBY.  
WINTERINGHAM (with confessional opening).

## Others are mentioned at—

HELMSEY.  
KNARESBORO'.  
NEWBOLD (standing 1825).  
SLINGSBY " " good XIV century of singular character).

(b) *Parcloses*—

BATLEY (XVI century).  
BEVERLEY MINSTER.  
CATTERICK (good).  
CROFT.  
DARTON (late Perp. to north chantry).  
EASBY.  
ECCLESFIELD (2).  
FLAMBORO'.  
GRINTON.  
HEDON.  
HEMINGBORO'.  
HULL (Holy Trinity).  
KIRK ELLA.  
KIRK SANDALL.  
LEAKE (Dec.).  
RIPON (St. Mary Chapel, very early type).  
ROKEBY (north parcloses of magnificent SWINE. [ design]).  
TADCASTER (to Somerset pew).  
THIRSK (north aisle; Perp.).  
YORK MINSTER (various).

## Fragments remain at—

BURNBY.  
HAYTON.  
SUTTON-IN-HOLDERNESS.  
WELWICK.

(c) *Post-Reformation screens* at—

(?) HALIFAX.  
LEEDS (St. John; 1631-4).  
SEAMER (c. 1600).  
SLAIDBURN.  
STONEGRAVE.  
STILLINGFLEET.  
WAKEFIELD.  
WHITBY (with singers' gallery, early XVIII century).  
WINESTEAD.  
At DRIFFIELD there was a solid Post-Reform. screen standing in 1843. It was like a "bookcase," and entirely blocked the chancel.

## Good modern screens at—

CANTLEY (screen and loft, painted, by Comper).  
LEEDS (St. Peter).  
" (St. Hilda; fine screen and loft, rood, etc.).  
SLEDMORE.  
Etc., etc.

# WALES

## LIST OF SCREENS AND LOFTS

---

### (I) Lofts standing or reported standing in 1907

ANGLESEY .	LLANEILIAN.	MONTGOMERY	LLANERFYL (parts).
BRECKNOCK.	LLANFILO.		LLANWNOG.
	LLANELIEU.		MONTGOMERY.
	PARTRISHOW (Patricio).		NEWTOWN (parts at Rectory).
CARNARVON.	LLANENGAN (south aisle).		PENNANT MELANGEL.
DENBIGH . .	DERWEN.	PEMBROKE .	ST. DAVID'S (stone screen and wood loft).
	LLANRWST.		ST. LAWRENCE.
	LLANVAIR DYFFRYN.		GUMFRESTON (remains).
	LLANGEDWYN (altered).	RADNOR . .	LLANANNO. (OLD RADNOR), part.
MERIONETH.	LLANEGRYN.		

### (II) Full List of Roodscreens surviving

#### ANGLESEY

LLANEILIAN (with loft).	LLANGADWALADR (Post-Reformation).
LLANFAIR, YNGHORNWY.	

#### BRECKNOCK

BRECON PRIORY (choir screen).	LLANFILO ( <i>screen and roodloft</i> ). (Plate XXXB).
BRONLLYS (arcade of three).	MERTHYR CYNNOG (Edw. IV).
LLANDEILO'R FAN (screen and bressummer, early).	PARTRISHOW (Patricio); <i>screen and loft</i> ; with stone altars (Plate XXXIA).
LLANDEVALLEY.	ST. MICHAEL CWM DDU (roodscreen; now forming a panelling to sanctuary).
<sup>1</sup> LLANELIEU ( <i>screen and roodloft</i> , early; painted rood) (Plate XLIIA).	TALGARTH (fragments).

#### CARNARVONSHIRE

CLYNNOG (vaulting perfect, and floor of rood loft).	LLANAELHAIARN (fine).
CONWAY (vaulted) (Plate XLIVA).	LLANBERIS (now at west end).
<sup>1</sup> DOLWYDDELAN (R.S. and XVIII century balcony, holding lights (fourteen), lattice in north opening).	LLANDUDNO (part).
GYFFIN.	LLANENGAN (Pwlheli), <i>with loft</i> , south aisle) (Plate CXXXIC).
	<sup>1</sup> LLANGELYNIN (base of open screen). PEN MACHNO.

#### CARDIGANSHIRE

LLANARTH (remains).	LLANGYNVELIN.
LLANAVAN (standing 1810).	LLANILAR (standing 1810).
LLANBADARN VAWR (standing 1810).	LLANRHYSTYD.
LLANDEINIOL (standing 1810; double, gone).	LLANSAINTFRAID "
LLANDEWI (tympanum painted).	LLANWNEN.
LLANGEITHO (standing 1810, now gone). (Fig. 46).	YSPYTTY YSTWITH (standing 1810). YSTRAD.

<sup>1</sup> With squint apertures in panels.

## DENBIGH

ABERGELE (parts).  
 BETTWS-GWERFIL-GOCH (reredos).  
 CLOCAENOG (R.S., like Derwen).  
 DENBIGH (R.S., now in reredos; fragments).  
 „ (R.S. part to tower).  
 DERWEN (R.S. and loft, perfect).  
 EVENECHTYD.  
 GRESFORD (fine XIV century).  
 LLANELIDAN (parts).  
 LLANGAAFAN (parts; loft removed 1675).  
 LLANGEDWYN (*loft used as Williams' pew*).

LLANGOLLEN (remains of R.S. cut into pews,  
*circ.* 1842).  
 LLANGYNHAFEL (lower part).  
 LLANRWST (R.S. and loft, perfect).  
 LLANVAIR DYFFRYN (*screen and roodloft*).  
 LLANWRHYDD (Derwen, fine).  
 LLYSFAEN (reconstructed).  
 RUG CHAPEL (Corwen; screen, 1637, and fine  
 carved roof—all with elaborate foliage  
 treatment and frescoes).  
 WHITCHURCH (good Perp., 1842).

## FLINTSHIRE

PENN-Y-MINYDD (screen with modern painted figures).

## Stone Screens

EWENNY PRIORY.  
 LLANTWIT MAJOR (altar screen, XIV  
 century).  
 PENRICE.

## GLAMORGANSHIRE

## Wood Screens

CARDIFF (St. John's; aisle and parclose).  
 EWENNY PRIORY (choir screen).  
 LLANCARVAN (fine Perp.), and wood reredos.  
 LLANTRITHYD.

## MERIONETHSHIRE

LLANDANWG (late Perp.).  
 LLANDERFEL.

LLANEGRYN (*with loft*).

## MONTGOMERY

BUTTINGTON (rood-beam recently *in situ*).  
 CYMMES (good Perp., removed long ago to  
 west end of church).  
 GUILSFIELD (new R.S.).  
 KERRY (fragments).  
 LLANERFYD (R.S. and parts of loft painted  
 LLANGURIG (reconstructed). [with figures].  
 LLANGYNYW (Plate CXXX A and B).  
 LLANLUGAN (rood-beam).  
 LLANMEREWIG (parts).  
 LLANRHAIADR (parts, in benches, etc.).  
 LLANVIHANGEL (? Montgomery), parts.  
 LLANWNOG (roodscreen and loft perfect)  
 LLANWRIN (Perp.). [ (Plate XXXI B).

MANAFON (fragments).  
 MEIFOD „  
 MONTGOMERY (double roodscreen and loft  
 perfect) (Plate XLIVB).  
 NEWTOWN (parts of screen and loft from  
 Abbey Cum Hir).

*Modern*—

LLANSAINFFRAID-YR-MECHAN (J. O. Scott,  
 archt.).

*Parcloses*—

GUILSFIELD (old, good).  
 LLANWYDDYN.  
 LLANDINAM.

## PEMBROKESHIRE

## Stone Screens

MONKTON.

ST. DAVID'S (roodscreen and loft).  
 „ (parcloses, Vaughan's Chapel).

## Wood Screens

GUMFRESTON (remains of loft).  
 HAVERFORDWEST (St. Mary; fragments).  
 Do. St. Bride, screen to vestry, north side  
 chancel (*Ecclest.* XXVII, 193).  
 LLANGWM, WEST (*traces of roodloft*).

ST. BRIDE'S (parts).  
 ST. DAVID'S (sanctuary screen).  
 ST. LAWRENCE (screen and loft).  
 SOLVA (mod.).  
 WENVOE.

## RADNORSHIRE

ABEREDW (fine Perp., with Post-Reformation  
 addition).  
 CEFNLLYS.  
 HEYOPE (damaged).  
 LLANANNO (with loft perfect). (Pl. CXXXIA).  
 LLANBADARN (? Radnor or Cardigan).

LLANBISTER (tracery gone).  
 LLANDEGLEY.  
 LLANVIHANGEL BEGUILDY (restored).  
 MICHAELCHURCH-ON-ARROW.  
 PRESTEIGNE (modern).  
 OLD RADNOR (part).

PLATE CXXXII  
SCREENS WITH OPENINGS IN LOWER PANELS



(A) OVER : CAMBS. (OPEN PANELS)



(B) CHEDDAR : SOMERSET (SQUINT APERTURES)

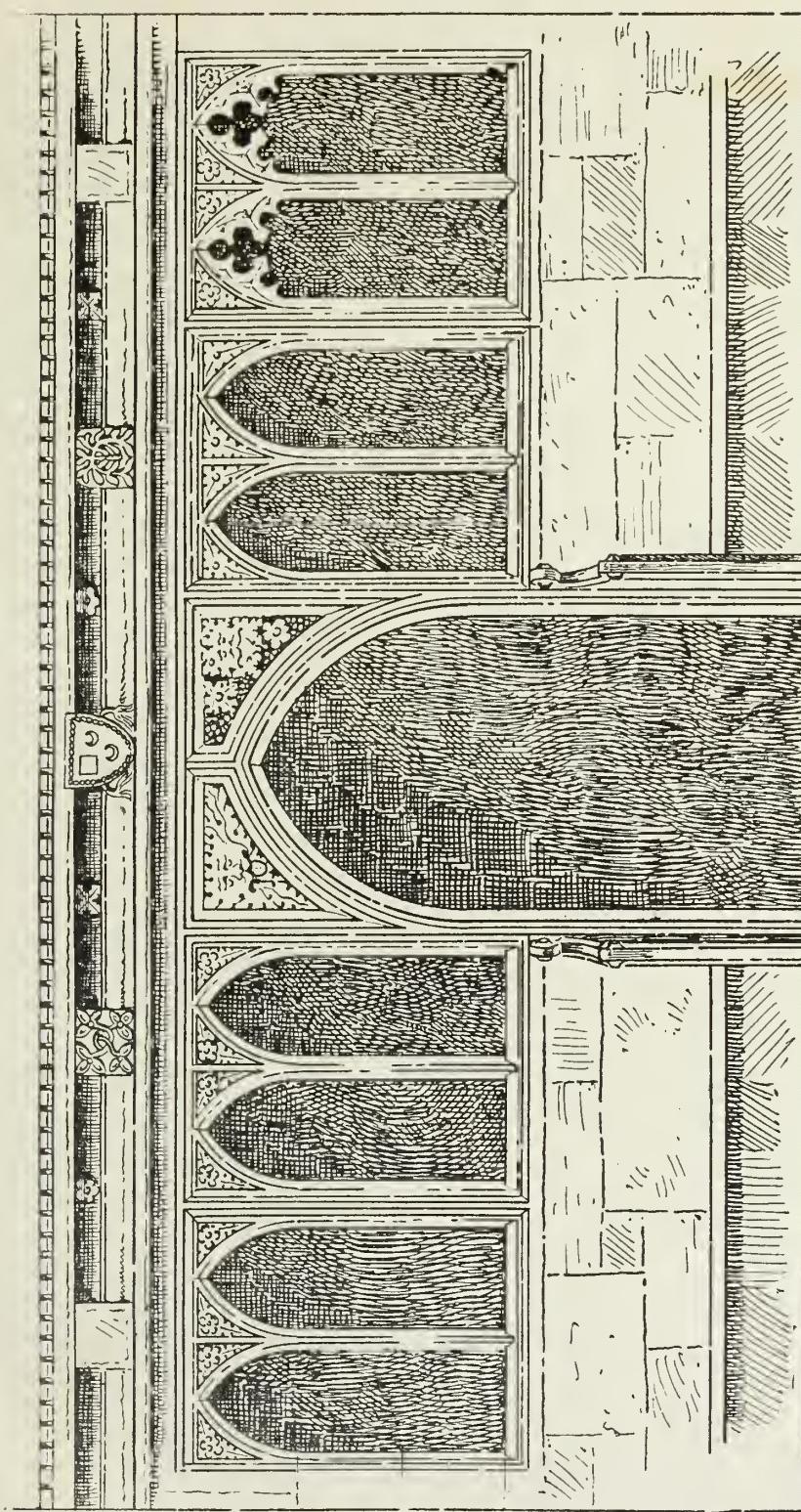


(C) PARHAM : SUFFOLK (OPEN PANELS)



(D) BERKELEY : GLOS. (OPEN PANELS)





Stone screen with bench  
Brympton d'Evercy

N.B. The ornamental cusplines indicated in the two end lights shew the effect of the design in its original state : All the cusplines have now been removed, and the heads are plain throughout.

## APERTURES IN THE PANELS OF SCREENS

THESE exist in numerous forms. They usually occur in the lower part of the roodscreen, in the panels abutting upon the central doorway, and either on north or south side—occasionally on both sides, as at Wysall, Notts.

Very frequently we find them existing in the side screens. At Handboro', Oxon, they appear in each of the aisle screens; and at Cheddar, Somerset, the north aisle screen has a whole series of panels perforated in this manner. Occasionally, as at Wing, Bucks, they appear in the return portion of a chantry enclosure. At Bradwell, Essex, and Llanelieu, Brecknock, we find similar openings existing in the boarded tympana of pre-Reformation date, which stand over the screens.

The openings are generally from two inches to 8 inches in height, and are often carefully shaped—sometimes they appear as trefoils, or as quatrefoils, and occasionally they are cruciform. Some are regularly formed, and others rudely cut in random fashion—as those at Stanton Harcourt, which have all the appearance of having been cut as a pastime by youths kneeling at the screen, to beguile the monotony of service-time.

The holes are generally open, but here and there are to be seen means for closing them. At Aylesford, for instance, these apertures were fitted with sliding panels, and at Hessett, Suffolk, the heart-shaped openings have little wooden stoppers. In these cases, and indeed wherever the openings penetrate to the back of the clergy stalls, there is some reason to think that confessions were heard through them.

Often, too, there is but one such aperture in a screen, and this again suggests the idea of a special use, like confession.

Old illuminations show the priest seated at the chancel screen, or on the chancel step, hearing confession from kneeling penitents.<sup>1</sup>

But others occur in series, or even in clusters, and these can hardly be assigned any such important office. Probably they are merely squints to enable children or young folks kneeling at the screen to see a little of the service. Where they occur in the tympana they would be the means of allowing the organist or choristers, or perhaps the bell-ringer to keep in touch with the movements of the progress of the rite enacted below and thus observe proper time in the performance of their functions.

The sanctus-bell was often upon the screen, or in a turret over it, and at Tickenham, Somerset, is a squint in the stone wall presumably for this purpose. At Mere, Wilts, the ringer of the sanctus-bell stood just on the north side of the north chancel parclose, and the squint through which he watched for the performance of his part is cut diagonally through one of the main mullions of the screen.

A list of surviving instances of apertures in screens is given, divided under several heads.

In dealing with the subject of confessionals it is as well to remind our readers that

<sup>1</sup> Note by Francis Bond.

nothing in the nature of a specially constructed confessional box is known in the earlier mediæval period. Wood confessionals are said to be almost unknown in Italy, and do not appear in France until the XVII century. Here in England we find traces of their use perhaps almost two centuries earlier in the existence of what is known as a "shrieving pew" for penitents.

<sup>1</sup> There is an entry in the parish records of St. Mary-at-Hill in 1487, concerning the "penitents brought to the schryvyng peawe." In 1548 payment was made at St. Michael's, Cornhill, to the "joyner for taking down the shryvynge pew."

J. T. Micklethwaite mentions the existence of a "Shriving House" at St. Christopher-at-Stock, London, in 1523, and there was another at St. Margaret Pattens of early XVI century date. A third at Hurst (Berks) was broken up within living memory.

The only existing specimen of which we are aware—and it is a very curious and interesting one—is in the church of Bishop's Cannings, Wilts. It is a tall upright enclosure with canopy or tester overhead, and the back is covered with monitory texts.

### WATLINGTON CHURCH . NORFOLK .

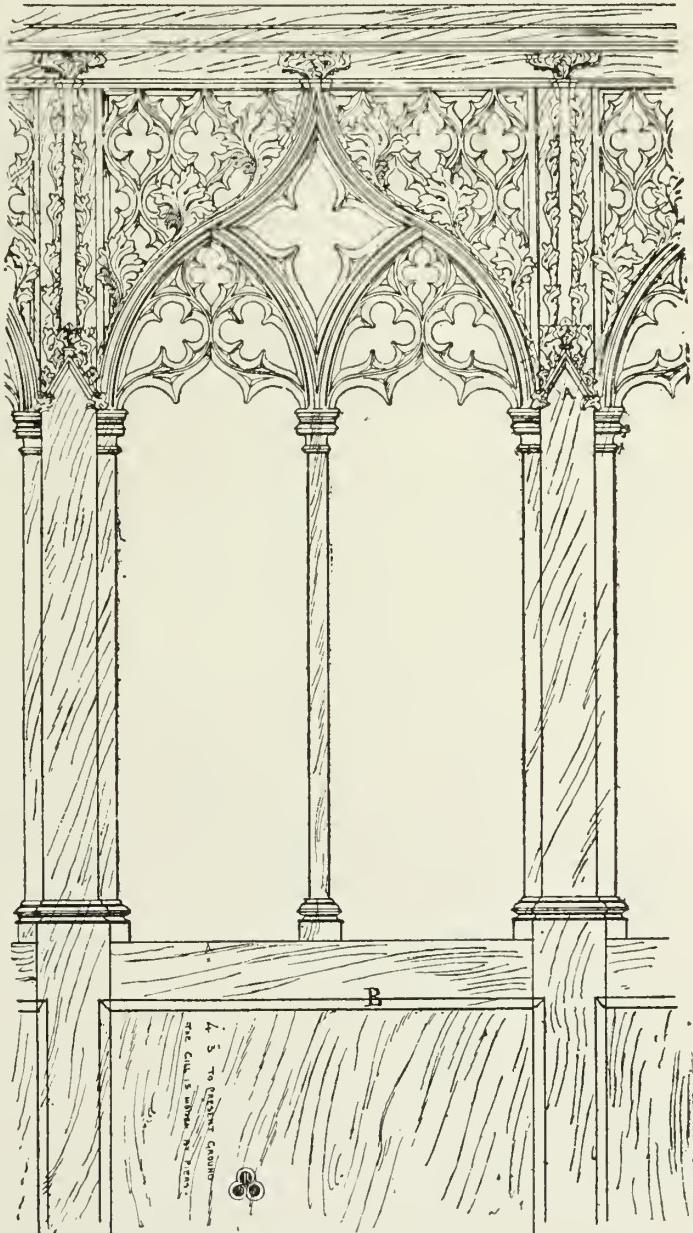


FIG. 130

#### REFERENCES TO CONFESSIONALS, APERTURES, ETC.

"New Century Dictionary," Choisy, II, 487; Pugin's "Chancel-Screens"; Dom Gasquet, 199, 200; Cox, "Church Furniture," 100, 124, 130; Camden, 197; André (in *Reliquary*, XXIV, 130); *Ecclesiologist*, I, 207; Walcott ("Sacred Archaeology"), 176; Bloxam, II, 124.

<sup>1</sup> Communicated by Francis Bond.

# Appendix III

List of screens containing perforated panels (either for squints or confessional purposes, etc.), or having benches or forms [for confessional?] attached.

*1. Lower panels entirely open—*

- BERKELEY (Glo's.; part) (Plate CXXXIID.)
- CIRENCESTER.
- HEYTESBURY (Wilts).
- OVER (Cambs).
- PARHAM (Suffolk) (Plate CXXXIIC.)
- SUTTON COURTNEY (Berks).

*2. Stone benches or forms attached to screen—*

- BRYMPTON D'EVERCY (Somerset) (Fig. 129).
- SANDRIDGE (Herts) (Fig. 55).

*2A. Wood bench with perforated apertures—*

- POLEBROOK (Northants).

*3. Hagioscopes or squints in roodlofts—*

- In wooden  $\begin{cases} \text{BETTWYS NEWYDD (Mon.) (Fig. 68).} \\ \text{BRADWELL (Essex).} \end{cases}$  [XLIIIA].
- tympana  $\begin{cases} \text{LLANELIEU (Brecknock) (Plate XLIIIB.)} \\ \text{WENHASTON (in "Doom" panel)} \end{cases}$

- CAPEL-LE-FERNE (arch) (Fig. 37).

- TICKENHAM (Somerset; in chancel wall).

- YAXLEY, SANDRIDGE, etc. (fenestrations in chancel wall, over screen).

## OPENINGS IN SCREENS

BRECKNOCK.	LLANELIEU (in tympanum).
BUCKS. . .	Wing (in chantry screen; several).
CAMBS. . .	BASSINGBOURNE (two lower panels are open). GUILDEN MORDEN (in door of south compartment).
CARNARVON.	DOLWYDDELAN. LLANGELYNNIN.
ESSEX . . .	BRADWELL-BY-COGGESHALL (in tympanum). HADLEIGH (in south side-screen). ORSETT (in screen to north). SHALFORD. [chapel]. WALTHAM ABBEY (north side-screen; quatrefoils).
HANTS. . .	ROMSEY (now replaced by blank panels).
HERTS. . .	ALBURY (triplets of holes in each panel; squints). BERKHAMSTEAD (south side of screen). HADHAM, LITTLE (trefoiled).
KENT . . .	AYLESFORD (with sliding panels, probably confessionals). BRASTED. [screen]. HASTINGLEIGH (north side of NEWINGTON (parclose; two cruciform holes). RAINHAM (north side). AYLESTONE.
LEICS. . .	THORNTON (one on north side, 39 in. above floor (quatrefoil); one on south side for child, only 25 in. from floor).
NORFOLK . .	MAUTBY (Yarmouth), (one on south side-screen). TITCHWELL (south side of screen, four-foil). WATLINGTON (Fig. 130).

NORTHANTS .	DESBOROUGH (south side of screen, three and four-foil). POLEBROOK (window-like perforations).
NOTTS. . . .	HAWTON. WYSALL (north and south sides of screens, through backs of stalls).
OXON. . . .	HANDBORO' (openings in each of the aisle screens, and in north part of central screen). LEIGH : SOUTH. STANTON HARCOURT (several, with quaint forms, evidently squints for kneelers).
SHROPSHIRE .	TONG.
SOMERSET .	CHEDDAR (in north aisle screen, series; in tracery heads of panels (Plate CXXXIIB)).
STAFFS. . . .	HAMSTALL RIDWARE.
SUFFOLK . .	HESSETT (series, with plugs or covers, possibly confessional). LAVENHAM (in parclose, at kneeling height). MICKFIELD. PARHAM. (See "open-panels" series.) SANTON DOWNHAM. WINGFIELD.
SUSSEX. . .	BIGNOR. BURTON. BURY. RYE (two on south side, about 3 ft. from floor). WITTERING, WEST (Qy. shriving pew?).
WARWICK. .	WHITCHURCH.
WILTS . . .	MERE (north parclose; squint for bell-ringer).

Another form in which openings appear in our screenwork is that of the hagioscope-rail. In certain screens the dado-rail was duplicated probably for the purpose of securing good proportions, the interstitial space being perforated with a continuous band of tracery. This arrangement, whilst preserving the full height of the dado (necessary to a good appearance in screens of tall proportions), enabled those kneeling at the screen to obtain a clear perspective. Such openings are found in many districts. They are a common feature in the screens of Gloucestershire, Oxon, Cambs., etc. Our illustrations comprise examples from Somerset (Trull) and from Gresford (North Wales) (Plate LXIX A and B).



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